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UNIVERSITY OF ALBERTA

DRAWINGS AS AN EFFECTIVE TOOL IN UNDERSTANDING AND WORKING WITH GRIEF
A CASE STUDY APPROACH

BY

MARIE PEIFFER

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF EDUCATION

IN

COUNSELLING PSYCHOLOGY

DEPARTMENT OF EDUCATIONAL PSYCHOLOGY

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THE UNIVERSITY OF ALBERTA

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "Drawing as an Effective Tool in Understanding and Working With Grief: A Case Study Approach" submitted by Marie Peiffer in partial fulfillment of the requirements for the degree of Master of Education in Counselling Psychology.

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Dr. D. T. Shannon-Brady

Date: May 26, 1993.

DEDICATION

To those who have given so much meaning and understanding to my life, each in their own way: my mother, Luci Peiffer; my father, Harry Peiffer; my husband, Glenn Mitchell; my daughter and son, Carrie and Colin; my friends, Rosie Sutter and Ray Sevigny; and my spiritual guide, God.

ABSTRACT

The purpose of this study was to investigate how drawings could be used as an effective tool in understanding and working with grief. A case study approach was used. A series of drawings by five individuals experiencing grief were studied (1) to examine each individual's grief experience and (2) to examine how each individual's drawings helped in the understanding of their grief experience.

Five contributors to understanding grief through the use of drawings were discussed. They were: (1) drawings accompanied by narration could be used to identify areas of incongruity existing within the individual; (2) drawings showed that individuals had different levels of awareness; (3) drawings helped to merge awareness of the unconscious with the conscious; (4) elements of drawings such as self-portraits, lines, use of colors, usage of paper, movement of images through a series of drawings, floating and grounded imagery, represention of the outside world and emotional imagery could be used in spotlighting individual issues surrounding grief; and (5) drawings permitted the expression of inner issues in a way that was easily shared with another.

Reflection on grief research as it related to the grief experiences of the five individuals in this study were discussed. These areas of grief research were theoretical frameworks, secondary issues, symbiosis, and spirituality and religious beliefs. A general discussion included reflection on research in the area of drawings, implications for counselling and suggested areas of research.

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My very special thank you and gratitude to the five individuals - D., Mrs. M., B., M., and L. - for sharing their grief experience and for allowing their experiences and perceptions to be a source of profound teaching and learning for myself and others. I would also like to acknowledge the memories of each of the people that these individuals lost through death and honoured through their grieving.

TABLE OF CONTENT

CHAPTER PAGE

1. INTRODUCTION 1

Statement of the Problem 6

Organization of the Study 6

Definition 7

2. REVIEW OF THE LITERATURE 9

Introduction 9

Models of Grief 10

Drawings 18

3. METHOD AND PROCEDURES 23

Research Design 23

Personal Orientation 23

Rationale 25

Propositions 26

Data Collections 27

Unit of Analysis 28

Validity and Reliability 29

4. ANALYSIS OF THE DATA 31

Case Study 1 31

Drawing 1 32

Drawing 2 37

Drawing 3 42

Drawing 4 46

Drawing 5 50

Drawing 6 54

Case Study 2.....57
Drawing 1.....58
Drawing 2.....61
Drawing 3.....64
Drawing 4.....69
Drawing 5.....72
Drawing 6.....76
Case Study 3.....79
Drawing 1.....80
Drawing 2.....83
Drawing 3.....86
Drawing 4.....89
Drawing 5.....93
Drawing 6.....96
Case Study 4.....100
Drawing 1.....101
Drawing 2.....105
Drawing 3.....109
Drawing 4.....114
Drawing 5.....117
Drawing 6.....121
Case Study 5.....125
Drawing 1.....126
Drawing 2.....129
Drawing 3.....133
Drawing 4.....136
Drawing 5.....140

Drawing 6.....144
5. SUMMARY, GENERAL DISCUSSION AND CONCLUSION.....148
Contributors to Understanding and Working with Grief
Through The Use of Drawings.....148
Drawings accompanied with narration could spotlight
areas of incongruity within the individual.....148
Drawings showed that people had different levels of
awareness.....167
Drawings helped to merge awareness of the unconscious
with the conscious.....171
Elements of drawings could be used in spotlighting issues
surrounding grief.....173
Self portraits.....174
Elements taken together to observe movement and
purpose.....180
Representation of the outside world.....185
Shared aspects of drawings of individual's stuck in
their grief.....187
Drawings permitted the expression of inner issues in
a way that was easily shared with another.....188
Reflecting back on Grief as it Related to This Study.....188
Theoretical Frameworks.....188
Secondary Losses.....190
Symbiosis.....193
Spirituality and/or Religious Beliefs.....196
Reflecting Back on Drawing Research.....199
Reflecting Back to Counselling.....202

Conclusion.....207

REFERENCES.....209

APPENDIX 1: Focal Points.....214

APPENDIX 2. 0: D.'s Text Accompanying Drawings.....215

2.1: Mrs. M.'s Text Accompanying Drawings.....217

2.2: B.'s Text Accompanying Drawings.....219

2.3: M..'s Text Accompanying Drawings.....221

2.4: L.'s Text Accompanying Drawings.....225

APPENDIX 3: 0: D.'s Interview (paraphrased).....229

3.1: Mrs. M.'s Interview (paraphrased).....234

3.2: B.'s Interview (paraphrased).....239

3.3: M.'s Interview (paraphrased).....244

3.4: L.'s Interview (paraphrased).....249

APPENDIX 4: Consent Form.....255

LIST OF TABLES

Table		Page
1.	Synthesis of D.'s drawings	149
2.	Synthesis of Mrs. M.'s drawings	152
3.	Synthesis of B.'s drawings	155
4.	Synthesis of M.'s drawings	158
5.	Synthesis of L.'s drawings	161
6.	Elements of Drawings Indicating Movement	181

CHAPTER 1

INTRODUCTION

> When a loved one dies, we experience what death is. The experience of death affects us deeply, disrupts our lives and fills us with doubts not only regarding ourselves, but with respect to everything that we have until now taken for granted. It not only disturbs the way we perceive ourselves and the world, it compels us to change, whether we want to or not. (Kast, 1988, p. 11)

> Drawings are capable of adapting to different theories and methods of therapy and it is equally facile in responding to the diverse problems, opportunities and changes in adult life." "The aim of art just as the aim of a life can only be to increase the sum of freedom and responsibility to be found in every person and in the world. (Landgarten & Lubbers, 1991, p. xiii)

Every year millions of people die and every year millions more are left to grieve the death of these people. How people experience the death of a loved one and and how their lives are changed and go on as a result of this death have been the subject of thousands of publications on the subject of death, grief and bereavement. Some individuals are able to work through their grief, meeting the future with an enhanced view of the world and a sense of their own growth as a result of their grief. Others are unable to move beyond their feelings of powerlessness, anger, bitterness, helplessness and a sense that their lives are without meaning.

Theorists such as J. W. Worden explain unresolved grief as an indication that the grieving person has not accomplished the four tasks

of mourning: (1) Accept the reality of the loss, (2) Work through to the pain of grief, (3) Adjust to an environment in which the deceased is missing, (4) Emotionally relocate the deceased and move on with life (Worden, 1991). Other sources (Heikkinen, 1979; Kubler-Ross, 1986; Frears & Schneider, 1981; Kast, 1988) share a similar orientation in viewing grief as a process with phases or stages generally identified as shock and denial; emotional chaos; search and separation and reinvesting in life once again. These theorists view unresolved grief as a failure to have worked through or completed one of these stages or phases. However, are individuals always aware where they are with their grief, or of the significant factors that may be influencing their experience? Each individual's grief is uniquely her/his own, and how it is experienced often depends on the closeness of the person who has died, how the individual has coped with past losses, and whether they are able to experience and work through the emotional pain of grief.

We need to know what this experience of death both means and is doing to us. Unfortunately, we live in a society that is uncomfortable with not only death but with emotions such as crying and anger. We are frequently trying to live out our lives according to other people's and society's expectations, without taking time to understand who we are and what life personally means to us. Yet, as Kast (1988) states, "death does affect our lives, disturbs perceptions about ourselves and the world, thus, compelling change" (p.11). The need to look to oneself and to understand what death <u>personally</u> means is vital, because of the very uprootedness within our lives brought about by this event.

Frankl and Dabrowski have written that "...the greatest personality growth occurs during periods of greatest psychological upheaval" (Dabrowski, 1964, p. 18) and "We must never forget that we may find meaning in life even when confronted with what appears a hopeless situation, when facing a fate that cannot be changed" (Frankl, 1984. p. 135). Denying emotions, not recognizing the breadth of loss (i.e. secondary loss), and living up to others' expectations (especially regarding behavior) only distances the individual from their personal understanding and experience of grief. This distancing interferes with the possibility of each person living out their own personal journey, being involved in the search in their own way, and eventually integrating themselves back into life and, thus, achieving personal growth.

To fully live out our grief experience we need as complete an awareness as possible of what the loss means to us personally, and to do this we must know ourselves, to know who we are. It has been said "Today, each man must work at telling his own story if he is to be able to reclaim his personal identity" (Kopp, 1988, p. 21). People seeking ways to understand their own story as it relates specifically to their experience of grief will sometimes turn to religion, other times to friends, and at other times to counselling. These are all different and viable ways of tapping into their own experience, of increasing self- awareness and of working with their grief. Many counsellors rely solely on dialogue with their clients to understand the complexities of the client and the client's experience of grief. Often, however, those people involved in helping others have expressed their concern about relying entirely on the client's spoken

words. McMurray (1990) stated that words have their own meaning, but rarely express the full meanings we wish to express or are able to express. Words are also often used to validate what people may want to believe or have believed about themselves. Siegel (1980) stated that he realized that mind and body communicate by a symbolic language and, consequently, he now utilizes dreams and drawings as a regular part of his therapeutic approach. DeBono (1985) referred to the importance of acknowledging the many avenues and dimensions to reaching the whole person, using not only words but also colour, images, symbols and visual rhythms. Dabrowski (1964) saw creativity as being a vital way to view how each person confronted their disharmony, disintegration, and disruption in their lives and how each found their way to integration: "The power of creativity can be seen when working with imagery, as it can help the counsellor and client to understand even further the meaning and affective response behind words, events and people."

Many people who work with the dying have indicated that, at some point, the people knew they were dying and often expressed this knowledge in symbolic, nonverbal language. Bach, who has worked with drawings for many years in relation to her work with the dying, stated that drawings revealed both psychological understanding of what is happening to the dying person and their physiological state, adding that "even before the children are consciously aware of their prognosis and revealing it in their symbolic language, their art indicates a preconscious knowledge of their illness and its outcome" (Bertoia,1990, p. 4). She has

supportively written to those who have had difficulty accepting this material: "I should like to say to the reader of this paper: if what the children tell us in their drawings awes you and you would rather not have it true, be assured that we too who have worked on them for so many years still find our hair stand on end and breathless silence befall us..." (Bertoia, 1990, p.19). By "reading" a person's drawings, Bach believes that those adults involved can help the person at the appropriate level of need. These drawings permit the expression of inner issues in a way that can be easily shared with another, allowing an opportunity to gain some insight about what is significant to a person at the moment.

The need exists for both the person who is grieving, and for the counsellor who may be helping, to understand fully where the person is in her/his grief, of the other losses associated with it, and of the factors that may be helping and/or hindering the grieving process. Drawings have provided insights to understand the experience of dying children (Bach, 1990), children from violent homes (Wahl & Kaufman, 1985) , the treatment of borderline adults, women with eating disorders, and AIDS patients (Landgarten & Lubbers, 1991), as well as numerous other counselling applications. This study will concentrate on how drawings can be used as an effective tool in understanding and working with grief.

The remainder of this chapter consists of a statement of the problem and a description of the organization of the remaining chapters of this research.

Statement of the Problem

The purpose of this research is to investigate how drawings can be used as an effective tool in understanding and working with grief. A series of drawings by five individuals experiencing grief will be studied (1) to examine each individual's grief experience and (2) to examine how each individual's drawings helped in the understanding of their grief experience.

Organization of the Study

Chapter One provides an introduction to the study. It consists of the background to the problem, a statement of the problem, organization of the study and definitions. Chapter Two presents a review of the literature related to grieving, as well as to the literature related to the use of drawings. Chapter Three describes the design of this research, including the rationale for a case study approach and the procedures for data collection. Chapter Four presents the analysis of the data. The first part of studying each drawing will involve a description of the drawing's content, with reference to focal points (Appendix 1) suggested by Gregg Furth (1988). The text, then, that accompanies each drawing will be compared to the drawing. At the conclusion of each drawing, significant issues and concerns that emerge from the drawing will be identified. Chapter Five summarizes the findings and reflects them back to the purpose of the research. Discussion about these findings will also be reflected back to previous research on both drawings and grief. This will be followed by how these findings can be integrated back to counselling and to the individual. Finally, the implications of the findings for future

research will be examined.

Definitions

Conscious awareness. Refers to the thoughts and sensations that one is aware of in their normal, waking life (Bohn & Peat, 1987).

Decathexis. Detaching and modifying emotional ties so that new relationships can be established and the mourner is not tied nontherapeutically to someone who is no longer alive (Kast, 1988).

Directed drawings. Drawings which are created following a request from another person, either for a specific topic or simply a picture. (Bach, 1990).

Disintegration. Loosening of the personality's cohesiveness, an indispensable condition of human existence (Dabrowski & Piechowski, 1972).

Grief. The psychological, social and somatic reactions to the personal experience and perception of loss (Rando, 1984).

Mourning. The conventional behavior determined by the mores and customs of a given society, dictating the way in which a person should conduct himself following the death of an individual (Simos, 1979).

Rebirth. Some form of transcending death, of being re-born into some new frame of existence (Rosenberg, Rand & Asay, 199l).

Spirituality. "The courage to look within and to trust." What is seen and what is trusted appears to be a deep sense of belonging, of wholeness, of connectedness, and an openness to the infinite

(Rosenberg, Rand, & Asay, 1991).

Symbiosis. The fusion of an individual with another individual (Kast, 1988).

Transformation. To change from one nature or form to another, promotion of healing (Stevens, 1990).

Unconscious. Refers to the sensations, impressions, and information that one is not consciously aware of having (Bohn & Peat, 1987).

CHAPTER 2

REVIEW OF THE LITERATURE

Two different aspects of the literature pertinent to this research will be reviewed in this chapter. First, there will be a review of the literature related to grief. Secondly, there will be a review of the literature on the use and value of drawings as applied across a broad spectrum of psychological issues.

Introduction

The death of a loved one affects us deeply, disrupts our lives, demands changes, and can fill us with doubts about ourselves and everything we have taken for granted. It is suggestive of the personal energy, as well as the self-awareness, that individuals will need in order to work through their own grief. While we need both self-awareness and understanding of our grief experience to enable us to grieve in a way that honours our needs, it is helpful to understand what research and literature has to say regarding the study of grief.

Bowlby's (1980) research on the meaning of attachment provided understanding as to the impact of a loss and the human behavior associated with it, specifically the strong emotional reaction that occurs. Bowlby stated that attachments come from a need for security and safety. The greater the potential for loss, the more intense the reactions and the more varied. "In such circumstances, all the most powerful forms of attachment behavior become activated - clinging, crying, and perhaps angry coercion...and if the danger is not removed, withdrawal, apathy and

despair will then ensue" (Worden, 1991, p. 8).

The acute grief following loss as described by Bowlby falls into three major phases, distinguished by their focus on the past, the present and the future (Rando, 1984). Bowlby felt that it was possible to trace a sequence in both behavior and feeling states. This sequence, according to Bowlby's research, "begins with anxiety and anger, proceeds through pain and despair, and, if fortune smiles, ends with hope" (Simos, 1979, p. 32). Some of the additional behavioural and feeling reactions that Bowlby referred to include such behaviors as sleep disturbances, appetite disturbances, absent-minded behavior, social withdrawal, dreams of the deceased, hallucinations, avoiding reminders of the deceased, searching and calling out, restless overactivity as well as feelings of bitterness, anger, guilt, fear, anxiety, loneliness, fatigue, helplessness, emancipation, relief, sadness (Worden, 1991). Engel saw these reactions to grief as "representing a departure from the state of health and well-being" and that "a period of time was needed to return the mourner to a similar state of equilibrium as healing is necessary in the physiological realm" (Worden, 1984, p. 10). Therefore, the behaviours and emotions surrounding the grief experience were seen as necessary for the process of mourning to be completed. Further understanding of loss and grieving has been the focus of continual research.

Models of Grief

Kubler-Ross (1985) identified five stages of grief that people undergo after a loss through death: (1) denial and isolation, (2) anger, (3) bargaining, (4) depression, and (5) acceptance. Kubler-Ross explained

that these stages are not meant to be taken literally, as people do not always experience the stages of grief in exactly this order, and sometimes they will alternate back and forth between these stages. Further studies have identified various stages similar to Kubler-Ross's, each with their own variation. Meanwhile, other researchers (Kast,1988; Parkes,1970; Simos, 1979; Sanders,1980; Frears & Schneider, 1981) have developed alternative approaches to the grief process. Kast addresses the need to understand how to mourn in order that grief can be experienced. Kast describes the phases of mourning and their importance to the mourner as follows:

(1) Denial, numbness.

Numbness is seen as a result of shock to the feelings, not as a lack of feelings; and the denial comes from the difficulty of believing that a loved one has died. This phases may last anywhere from a few hours to about a week; and in cases of sudden death, this phase lasts somewhat longer.

(2) Emotional chaos.

This can be a time when there are outbursts of anger, feelings of fear and restlessness, guilt, joy. The outbursts of anger and fury alternate with phases of deep dejection. These emotions are seen as helping the mourner work through various issues surrounding the death of a loved one, thereby helping the person through their grief.

Kast emphasises the importance for the helper to know that it is desirable for these emotions to emerge. It is more likely that these emotions will surface if one speaks about the deceased than if one distracts the mourner.

(3) Search and separation.

The searching is seen as an attempt to integrate that which the deceased represented into the newly developing life structure. The search can be an attempt to preserve the old familiar ways, as resistance against change; and on the other hand, the search can be a means of engaging repeatedly in an interaction with the person whom one has lost. This can also plunge the mourner back into emotional chaos.This searching behavior is seen as preparing the individual increasingly to accept the loss and prepare him to continue living life without the deceased, while at the same time not giving up everything as lost.

Kast again states the importance of expressing emotions: "In my experience, the intensity of the searching diminishes the more the mourner is able to express his chaotic emotions and the more he experiences 'finding', not only as something external, but as an internal finding of values that were hidden in the relationship." (p.62)

(4) New relationship to oneself and the world.

The precondition for this phase, according to Kast, is that the deceased has become an "inner figure". Either the mourner experiences the deceased as a sort of inner companion who may also undergo change, or he feels that a great deal that was formerly lived out in the relationship has now become part of his/her potential.

A new relationship to oneself and the world is now seen in the fact the loss is now accepted. In this phase relapses into phases of mourning already passed through are to be expected. However, the original intensity is not experienced (Kast, 1988).

John Schneider (1981) presented a model of grief that differed significantly from other existing models proposed by Lindemann, Parkes or Kubler-Ross. Schneider's (1981) grief framework emphasised not only the physical, behavioural and emotional aspects of the individual, but

also the intellectual, spiritual and attitudinal aspects. Included in the spiritual aspect as the person worked through the phases of loss were (1) Loss of meaning, (2) optimism, sacralization; (3) cynicism, destruction of ideals, (4) emptiness, existential crisis, (5) forgiveness, completing cycles and peace, (6) awe, wonder, innocence, flow, integrity, balance and grace (Frears & Schneider, 1981). It appears that as the complexities of the individual's grief experiences were understood, added dimensions were being included in the investigation of grief and mourning.

In addition to the concepts of stages of grief and the phases of mourning, there were other researchers who introduced new understanding and new concepts involving grief and mourning. Worden (1991) stated that mourning could be seen as involving four basic tasks, and that it was essential that all four tasks be accomplished before mourning could be completed. To complete only some of these tasks left the person's bereavement experience incomplete. Worden (1991) referred to the accomplishment of these tasks as grief work since they required effort. These tasks were identified as:

(1) Accept the reality of the loss.

> The first task of grieving is to come full face with the reality that the person is dead, that the person is gone and will not return, and to accept that reunion is impossible, at least in this life. Ways of denying this can be the refusal to believe that death is real, denying the meaning of the loss, etc.

(2) Work through to the pain of grief.

> This includes the emotional, behavioural and physical pain associated with loss. These can be experienced with differing intensity. It is necessary to acknowledge and work through this pain. Ways of not working through this task is to cut off from

ones feelings; idealising the dead, and avoiding reminders of the dead.

(3) Adjust to an environment in which the deceased is missing.

This can mean different things to different people, depending on what the relationship was with the deceased and the various roles the deceased played. Three areas of adjustment are: redefining the loss in such a way that it can contribute to the benefit of the survivor, adjusting to one's own sense of self, and redefining one's fundamental life values and philosophical beliefs, finding meaning and direction in life. Ways of not working through this task is by promoting their own helplessness, not developing skills needed to cope, withdrawing from the world.

(4) Emotionally relocate the deceased and move on with life.

Not meant to give up the relationship with the deceased but to find an appropriate place for the dead in their emotional lives - a place that will enable them to go on living effectively in the world (Worden, 1991).

When viewing the tasks and phases of mourning, the focus is often given to the grieving that one goes through for the person who has died. However, work with the bereaved has led to an awareness that there are often a number of losses being grieved at the same time. Frequently, in fact, these losses are the ones that take more energy and time to resolve than the primary death experience. These deaths are referred to by researchers as secondary losses.

Secondary losses have been identified as depending on the nature of the relationship the bereaved had with the deceased. For a widow, the death of a husband may mean a loss of income, changing residence, raising children alone, loss of a life-time companionship (Wylie, 1988).

For others, the loss can be the meaning of life, loss of independence, unfulfilled dreams, loss of self. Such losses must also be mourned. Sometimes these secondary losses fail to be identified by the bereaved person or are realized as time goes on, thereby, extending the grief work and the time needed to resolve these losses.

As researchers have increased their understanding of grief reactions and the phases and tasks of mourning, there is a consensus that that grief and mourning are normal and that they can be resolved. This resolution is seen by Worden (1991) as follows: "One benchmark of a completed grief reaction is when the person is able to think of the deceased without pain. There is always a sense of sadness...but it is a different kind of sadness - it lacks the wrenching quality it previously had" (p. 18). Simos (1979) defined mourning as ending "with the detachment of emotional investment in the lost object and reinvestment of that emotion in a new object" (p. 39). She sees this as being made possible by restoring an image of the deceased to the inner world of the bereaved.

The emotional investment of oneself in another person is explained in psychoanalytic terms by the word cathexis. Conversely, a term referring to the detachment of emotional investment in someone and to the reinvestment in new relationships is decathexis, "detaching and modifying emotional ties so that new relationships can be established and the mourner is not tied nontherapeutically to someone who is no longer alive" (Rando, 1984, p. 19). Kast (1988) used the term symbiosis when referring to the fusion of an individual with another. Here,

however, she refers to the concept as one that almost every mourner at first has to go through, "longing to experience oneself as whole...one's life having been disrupted he longs for 'oneness', usually between himself and the one who has died" (p. 108). Kast (1988) does not see this as something to be denied but leading to individuation, "emerging strengthened so that one can confront the changing demands of life with new potential for relationship and new self-awareness" (p. 110). However, if the mourner should become stalled in this symbiosis at the cost of her/his autonomous personality, then the mourning process can come to a halt, and can lead to depression.

Due to the number of factors that can affect the way a person reacts to grief, the time needed for healthy resolution cannot be given. Freud stated that a normal period of mourning would take one to two years. Lindemann postulated from his research based on the Cocoanut Grove nightclub fire that an "uncomplicated and undistorted grief reaction was ordinarily possible to settle in a period from four to six weeks" (Simos, 1979, p. 40). Regardless of how effectively the grieving is done, research has suggested , however, that it cannot be collapsed in time. There are such variables to consider as whether the bereaved is a child or an adult, the relationship to the deceased person, the way the deceased died, secondary losses, etc. Research on the duration of grief has been inconclusive. Rando (1984) suggests, "Some symptoms may take up to 3 years to be resolved. Most of the more intense reactions of grief subside within 6 to l2 months" (p. 115). She added, however, that "once bereaved always bereaved" (p. 35) remains true. The best

indicator for grief resolution, then, might rest with the terms decathexis and individuation.

Research has demonstrated, however, that grief work is hard. Emotional reactions ebb and flow in intensity, ranging from numbness to hostility, even hate. The mourning process, whether viewed from the stage, phase or task perspective, is complex. As well, there are often other losses being grieved at the same time, which can be even more difficult to resolve than the death itself. As a result, emotional reinvestment into other relationships and to life in general is not always an easy goal to achieve.

Research on cultures and their attitude towards death has shown that, in North America, the bereaved individual is often inhibited by the practice of denial, stoicism or putting up a facade to show strength, as crying or asking for help is often interpreted as weakness (Wylie, 1985). Individuals raised with such beliefs will find it more difficult to work through the grieving process. Paradoxically, at a time when the bereaved are feeling the most vulnerable and less in control of their emotions than ever before, they often try to behave in a manner that suggests independence, strength and stoicism. The bereaved are often distanced from support systems that, not so long ago, helped them through their grief - family, church, community, friends, etc. Most importantly, many individuals have become distanced from themselves, looking elsewhere for answers as to how they should live, instead of getting to know and understand themselves. "We have gotten so used to looking outside of ourselves that we have forgotten to ask who it is that's looking" (Levine,

1989, p. 16). There is, perhaps, no more important time to understand oneself than when confronted with the grief experience.

Drawings

Drawings have been used in therapy across a spectrum of issues because they have been observed to provide individuals with new self-knowledge. Kubler-Ross (1981) in her work with the dying, spoke of three levels of language children use: (1) verbal level, (2) symbolic verbal level such as poetry, and (3) nonverbal symbolic language. All three forms clearly indicated the child's awareness. Susan Bach (1990) in her pioneering research with spontaneous drawings of hospitalised patients, was the first researcher to discover that drawings indicated both psychological content and reflected the patient's specific physical illness in colour, shapes, numbers and motifs. "After decades of collecting, studying and evaluating spontaneous material, I was staggered to find that the main insights and observations won from it into the total person, both his body and his mind, are also applicable outside the clinical field, in our own everyday life situations, as well as in works of art" (Bach, 1990, p. 9).

Much of the research and literature on drawings has been viewed in the context to the young and growing field of art therapy. According to Landgarten (Landgarten & Lubbers, 1991), the use of art in therapy is applicable with practically any goal or approach. Historically, art therapy was used in conjunction with various existing models of treatment in the field of psychology and psychiatry, where the emphasis was on treatment and based on classifying the kinds and degrees of mental illness and

neurosis. Today, many counsellors approach art therapy from the perspective of existential philosophy, with its emphasis on the human being living in the world and dealing with ultimate existential concerns. Mala Betensky states she has seen the usefulness of the phenomenological - existential perspective by" focusing on the client's artwork process and art expression as phenomena of consciousness" (Landgarten & Lubbers, 1991, p. 4). She states that this perspective provides a process of self-discovery through art expression. The application of art, therefore, can be seen as a form of communication, in addition to its function of creative expression. In this context, the purpose of art is not to find names or categories but rather as a means to developing awareness. Betensky, Ellingson and McNiff have used art to illuminate the ultimate existential concerns that exist in individuals such as birth, evil, freedom, nihilism and death and the relationship between philosophy and humanistic psychology (Landgarten &. Lubbers, 1991).

Edward Adamson (1990), through his work with patients in a mental hospital, discovered that, through their drawings and clay, patients were liberated from the restrictive confinement of words and thereby provided with a much wider vocabulary. This in turn enabled them to, "formulate the meaning of their predicament and by mobilising the creative resources latent within their own personalities" (Adamson, 1990, p. vii) they were able to help heal themselves. Betty Edwards (1986), long a contributor to the understanding of drawings and creativity, wrote of her investigation into "insight". She uses the term insight to describe an awareness or understanding that is not necessarily visible, "the

experience of seeing through drawing could be used to clarify the concept of insight...I am talking about a different kind of seeing, the kind of seeing developed through drawing that is quantitively and qualitatively different from ordinary seeing" (p. 39). This insight she describes as a conscious experience preceded by a first insight, which she stated seemed to fit with the concept of unconscious or subconscious thought. She saw this as suggesting that a non-verbal, visual language of drawings exists as a possible parallel to verbal language: "drawings...can be read like a language and they reveal to the person making the marks as well as to the viewer what is going on in the mind of the maker" (p. 39). Although Edwards' work was primarily related to teaching art, her research provides further evidence as to how drawings can be used to further psychological growth and personal awareness. Drawings have been applied to such diverse issues as eating disorders, borderline adults, abused children, aids patients and to the dying.

Extensive research on drawings in therapy has been conducted by Bach (1966), Hammer (1958) , Jolles (1971) and most recently by Rinpoche (1982), Furth (1988), and Landgarten & Lubber (1991). The most important caution from each of them is that each drawing is a unique creation, reflecting the one who drew it, and that it is the creator of the drawing who knows best the story that the drawing is telling. There could always be an inherent risk of reading into someone else's drawing what in reality doesn't exist for the creator. There are different approaches to working with the drawings, by the above researchers, such as concentrating on the images and emotional response they elicit

(Allan, 1988); looking for detail (Jolles, 197l); and/or following a series of guidelines (Bach, 1977; Furth, 1988).

The use and understanding of many of the images that appear in drawings have been viewed through much of the research conducted in the study of symbolism. The use of symbols are often viewed as constituting an international language transcending the normal limits of communication (Cooper, 1992). Symbol researchers (Chetwynd, 1982; Herder, 1990; Cirlot, 1990; Cooper, 1992) attach meaning to symbols by way of themes that keep recurring in these symbols across numerous cultures and time. They see symbols having universal, as well as individual, meaning. Their approach to the use of symbols is described well by Cirlot:

> To take any symbol and analyse its structure can be seen that it can be split up into its real and symbolic components. First, we find the object in itself, in isolation; in the second place we find the object linked to its utilitarian function, to its concrete or factural reality, and in the third place we find what enables the object to be considered as a symbol: that structure which we have termed 'symbolic function', or the dynamic tendency of the object to line up with its corresponding equivalents in all analogous series, nevertheless principally tending to show the particular metaphysical meaning. (Cirlot, 1990, p. xxxvi -xxxvii)

Whereas it is impossible to capture the meaning of a symbol in a single definition, its value exists in that it can provide a point of departure for further exploration of mind and spirit, and sometimes lead to "direct apprehension" by an individual. It is important to remember that true understanding of any symbol takes the widest and profoundest meaning of a symbol in any one given moment - staying open to it's meaning as it

applies to each individual's experience (Jung, 1965).

CHAPTER 3

METHOD AND PROCEDURES

This chapter will discuss the design of this research. It begins with (1) the description of the design, (2) personal orientation, (3) rationale for using a case study approach, (4) propositions, (5) data collection, and (6) unit of analysis.

Research design

The purpose of this research has been to investigate how drawings can be used as an effective tool in understanding and working with grief. A series of drawings by five individuals experiencing grief were studied to examine each individual's grief experience, and to identify significant factors influencing the experience. The results will be used to examine how each individual's drawings helped in the understanding of their grief experience. The final purpose is to reflect these results back to research on both grief and drawings, integrate this back to counselling and discuss the implications for further research.

Personal Orientation

> If I did not make you fight in every way possible in order to find the meaning...and lead you finally to a state of non-fighting and of no-effort from which you can see with your own eyes, I am sure that you would lose every chance of discovering yourself. (Kopp, 1988, p. 8)

As mentioned previously, there is perhaps, no more important time to understand oneself than when confronted with grief, as it can put us in touch with our deepest anxieties, hopes, needs and opportunities

(Schneider, 1989). Individuals often look to someone, some technique, to some place, to something outside themselves for understanding of their grief. Rosenberg (1991) observed that "inside our being is where the experience takes place - the path is unique for each of us" (p. 274). To encourage each individual to look within themselves for understanding and to take personal responsibility for this search seems an important step in the grieving process. The individual cannot learn and develop understanding by receiving answers from others, but through the realization that "what is to be learned is not to be grasped without struggle, surrender and experiencing of how" (Kopp, 1988, p. 7-8). Ultimately, it is the individual's responsibility to be actively involved in his/her own learning. As therapists, it is our task to guide and encourage clients towards to understand, respect and integrate as much of themselves as possible.

It is for these reasons - the uniqueness of the individual grief experience, the belief in fostering and honoring personal responsibility and the role of the 'caring other' - that it seems important to find a tool which will help individuals to look within themselves, to give expression to their personal experiences and emotions, and to identify significant factors influencing their experiences. It is in this context that drawings are seen as an important tool to permit the expression of inner issues in a way that could be easily shared with a counsellor, so that help and interaction could be directed in a manner which would be most helpful to the individual. From research carried out by such people as Furth (1988), Bach (1990), Landgarten & Lubbers (1991) and Rinpoche (1982), it

would seem that drawings would be an effective tool in understanding and working with grief. Most of the published research on the use of drawings has been done on work with the dying, and only more recently has there been research exploring the use of drawings with such issues as eating disorders, borderline adults, and AIDS patients. Therefore, it became of interest to this researcher to study how drawings could aid in the understanding and working with grief brought about by the death of a significant person.

Rationale

This research will undertake a detailed study of the grief experience as expressed through a series of drawings by five individuals. The case study approach was used as its "unique strength is its ability to deal with a full variety of evidence" (Bertoia,1990, p. 30), such as interviews, observations, and drawings. Significantly, past research involving participants and their drawings has utilized the case study approach (Keipenheuer, 1980; Furth, 1981; Landgarten & Lubbers, 1991). These case studies incorporated reproductions of drawings, which has allowed other researchers to have the opportunity to follow the study

This "analysis as you go" distinguishes the case study from other methodologies in which the data collection and data analysis are discrete activities:

> As the researcher is in the field and recording his notes, he then begins focusing on certain recurrent themes...certain understandings begin to develop and...concepts are drawn upon to make sense out of the situation (Spirer, 1980).

In addition, the case study approach tries to capture the totality of the

phenomenon. Phenomenology, states Husserl, is a method which allows us to contact phenomena as we actually live them out and experience them (Valle & King, 1978). Human experience is an essential and indispensable constituent of human psychological phenomena. Since the research study sets out to investigate each individual's lived experience of grief as expressed through drawings, the phenomenological precepts underlying the case study approach are considered to be most appropriate to this study.

In general, case studies are the preferred strategy when "how" or "why" questions are being posed, when the investigator has little control over events and when the focus is on a contemporary phenomenon within some real-life context (Yin, 1989). The case study allows an investigation to keep " the holistic and meaningful characteristics of real-life events" (Yin, 1989, pg. 14).

Propositions

This research is based on the following propositions:

1. Drawings can help merge awareness of the conscious with the unconscious.

2. Elements of drawings, such as color, usage of paper, and movement can be used as ways of spotlighting issues surrounding grief.

3. Drawings offer evidence that people have different levels of awareness and "knowing".

4. Drawings, when accompanied with narration, can identify areas of incongruity existing within the individual.

5. Drawings can provide a view of the individual journey of each

participant.

Data Collection

The research will focus on a series of drawings (6) drawn by five individuals who had each lost someone through death. The drawings were the result of a university project and were part of an interview format. The drawings were conducted over a time frame of approximately two months. Each individual was requested to do a series of directed drawings. The instructions for each drawing were:

1. Draw the most prominent image of death that you had back then (at time of death).
2. Draw a picture of the most prevalent image of what this loss felt like at that time.
3. Draw a current image of death.
4. Draw the most prominent image of what the loss feels like today.
5. Draw your projected image of death about two years from now.
6. Draw what you think this past loss will feel like two years from now.

Each individual was provided with a set of colored pencils (the colors specified) as well as uniformed size sheets of blank paper, 81/2/x/11. After the completion of each drawing, each individual was encouraged to comment on their drawing (Appendix 2). Each of the individuals signed a release form (Appendix 4).

All of the individuals had lost someone through death less than a year before the drawings occurred, except for one person, who had lost her husband five years previously.

Unit of Analysis

The intention is to approach the drawings without theoretical restrictions, allowing issues and concerns that present themselves to emerge. This research will study a variety of sources to enhance the understanding of each individual's grief experience. The research will focus on an in-depth study of each drawing and the text that accompanies each drawing as the primary source of information. Each person's drawing will be studied as follows:

1. For each drawing there will be a description of its content by referring to focal points (Appendix 1) suggested by Gregg Furth (1988). It is not the intention to use these focal points to interpret the drawing, but to take in the drawing as wholly as possible before referring to the text that accompanies it. Focal points are a way for a helper/counsellor to observe what is in the picture. It is important to note that the individual may not always 'see' or acknowledge what they have just drawn. These non- acknowledgments often serve as important clues to understanding what the client is communicating about his/her grief experience.

2. The text that accompanies each drawing will be read, studied and compared to the drawing (Appendix 2). The texts were transcribed from tapes recording each individual's response. Three of the texts are presented in their entirety and two are shortened (sections reproduced are transcribed verbatim).

3. The drawings and associated text will be supplemented by personal interviews (Appendix 3). Although the interviews were of great

length (50-100 pages each in transcription), the researcher felt it was necessary to include a paraphrased version of each. This was done to ensure the validity of the data. At times when there were discrepancies between what was said and what was drawn, turning to the interviews for clarification and/or enhancement was conducted to ensure that issues and concerns were those of the individual and not the projections of the researcher.

4. Significant issues and concerns that emerge from each drawing and the accompanying text for each drawing will be identified.

5. Symbols referred to in symbol books such as Chetwynd, 1982; Cirlot, 1990; and Cooper, 1992, will be used only to highlight aspects of a drawing that has already been communicated by the drawing and/or accompanying convergent material. They are not used to interpret the drawing.

The results of the data will then be summarized and reflected back to the purpose of the research. The findings will also be reflected back to previous research on drawings and grief. This will be followed by a discussion of how these findings can be applied to counselling and to the individual. Finally, implications for future research will be discussed.

Validity and Reliability

For case studies, several tactics are identified for dealing with the issue of validity (Yin, 1989). To test validity it is suggested that the researcher use multiple sources of evidence, establish a chain of evidence and have key individuals review a draft of the case study reports. These techniques have been followed. There is also subject

validity, in that the drawings were drawn by the individuals and drawn to a particular request , (i.e. they are their images). Finally, the text that accompanies each drawing reflects each individual's perceived experience and understanding.

Reliability exists if the results of a study can be duplicated. To increase the reliability of the information in a case study, it is important to maintain a chain of evidence. The intent is to allow a reader or another researcher to trace the beginning of any data from the initial research question to the ultimate case study results (Yin, 1989). This would also allow any researcher to replicate the research with similar, if not exact, results. To further ensure the replication of the research, forms of material used must be provided in such a manner that other persons can refer to them efficiently at some later date. In cases where some of the material is bulky (i.e. interviews), summaries may be provided (Yin, 1989).

Another form of reliability has been suggested by some researchers, which emphasises characteristics other than replication. This form suggests that reliability is not so much concerned with whether another, the same, or a different position with respect to the data could be adopted, but whether a reader, adopting the same viewpoint as articulated by this researcher, can also see what this researcher saw, whether or not she/he agrees with it (Colaizzi, 1978).

CHAPTER 4

ANALYSIS OF THE DATA

This chapter will present the analysis of the five case studies. A short history summarized from the interview (refer to Appendix 3), regarding each individual's loss, will begin each case study. Each drawing will first be viewed using focal points (refer to Appendix 1) suggested by Gregg Furth (1988) and secondly, the text that accompanies (refer to Appendix 2) each drawing will be compared to the drawing. After referring to the focal points, the drawing, the accompanying text for each drawing and the interview provided by each individual, significant issues and concerns that emerge from the drawing will be identified.

Case Study 1

D. is female, 30 years of age, and single. Her grandmother died at home after being diagnosed with stomach cancer (8 months prior to interview). For D. one of the hardest aspects to deal with as a result of her grandmother's illness and eventual death was the breakup of her family, stating "it was destroyed." D. felt angry at her grandmother, whom she was very close to, for leaving her alone to face the family problems. According to D. it was the first crises she had to get through without the support of her mom, who was incapable of supporting anyone at this time. Getting in touch with her feelings and reflecting on "who am I' were important issues for D. in dealing with her grief.

Drawing 1 - Image of death at time of loss

Attention is drawn to the unusual presence of a large yellow cloud hovering over a spiritual image, a curtain and a person lying on a bed. This cloud dominates the picture. The presence of the blue swirls

Drawing too light to be put on microfilm.

suggest something churning within the cloud. Unusual as well is the dark line that runs down the length of the person's face, appearing to cut off the ability to breathe. Central to D.'s drawing is a curtain and the presence of a spiritual imagae. Both images appear to be floating. The curtain has a transparency to it, while the spiritual image is heavily filled in. Much of the energy in this drawing is placed on the outlining of the curtain and the spiritual image, so much so that deep grooves on the backside of the page are extremely prominent. The spiritual image, the curtain and the bible are outlined in black. The spiritual image appears to be ascending towards the yellow cloud. The head of the bed is reinforced with shading while the leg at the head of the bed appears unstable. The feeling (when using focal points, the feeling refers to that of the researcher when initally viewing the drawing) this drawing conveys is one of uncertainty, due to the presence of the cloud and the movement churning inside as well as the massive use of yellow; it feels unsettling. (The use of the focal points, Appendix 1, for the following drawings will follow this same format. The initial use of the focal points is used by this researcher to demonstrate how a helper can begin to view a drawing. As stated in Chapter Three, the focal points are used by the helper to walk through the drawing - observing, not interpreting).

D. states that she sees death as another stage and not final, which is visually expressed by the image ascending towards the yellow cloud. Yellow was used by D. because she sees this as being bright and something good. The person on the bed is her grandmother just after she passed away. D. feels that while her grandmother was in the bed

physically, the grandmother she knew was no longer there. When D. is asked about the image on the left, she at first responds "I don't know", then describes it as a window. It is drawn like a curtain, seemingly transparent. Yet, it is so heavily outlined that the impression can be seen and felt on the other side of the page. One wonders why she sees a window when she has drawn a curtain. D. stated (interview) that her family had been torn apart by her grandmother's illness, and that she had wanted to keep her grandmother alive in order to both keep the family together and to be there as a support for D. When her grandmother died, D. expressed feelings of anger towards her for leaving D. alone to face the problems within the immediate family. Visually, D. shows this concern. The transparency of the curtain suggests that D. can see what is happening in the outer world, yet the presence of the curtain and the strong outline suggest ("suggest" will be used to prefer to possible communication being made by the drawing. Its certainty is determined only through what each individual clearly makes known through his/her further drawings, accompanying text to each drawing and/or through his/her accompanaying interview.) her hesitancy to face what is waiting out there, especially without the support of her grandmother. (The use of the accompanying narration, Appendix 2, to each drawing will follow the format just used).

Of all the images, the spiritual figure is the most heavily filled in. The outline, as well as the halo, leave an impression on the other side of the page that can be felt and seen, suggesting that this image is an important one for D. to keep contained. While her grandmother was sick

and for a time after she died, D. expressed that she was angry with God and even questioned his existence (interview). She states later that her faith was her main source of strength. The heaviness with which the spiritual image is drawn and outlined suggest the possibility that there remains some uncertainty about her belief. The great use of yellow may be a conscious effort to distance or avoid any doubts about an afterlife, as D. states that her biggest fear after her grandmother's death was her concern as to what would happen to her grandmother after she died.

Interestingly, the yellow cloud with the swirls of seeming agitation churning within, hovers over the images that may represent anxiety for D.: spiritual uncertainty, facing the family breakup without her grandmother's support, concern for her grandmother to be at peace and in an afterlife, and anger at her grandmother for leaving her. These ambivalent feelings towards her grandmother's death show up on the drawing of the bed, which has a reinforced head, but an unstable leg ready to collapse.

D. does not acknowledge the bible in her drawing which is placed on her grandmother's stomach, the site of the cancer which led to her death.

Issues and Concerns: D. acknowledges her grandmother's death but shows ambivalent feelings about the event. There appears to be some uncertainy within D. about her religious beliefs. Whether she fully acknowledges this is not certain, as her faith is seen as being her main source of comfort and strength in helping her through her grief. D. hesitates to face the family dissension that has been exacerbated by her grandmother's illness and death. Ambivalence towards her grandmother

is evident, in both her desire for peace and an afterlife for her grandmother, and in her feelings of anger towards her for leaving D. alone to face the problems within the family. (The following study of each drawing will follow the same format as was used in working with D.'s first drawing. This is a process by which the helper/counsellor can view the drawing, note possible concerns and issues as stated or suggested. Each accompanying drawing and other convergent material - texts to drawings and individual interviews - provided by each individual will add further communication about their grief process. Some of the possible issues and concerns will be either verified or made clearer in the process, as communication and meaning from drawings (1) often are derived from patterns that build up over several drawings, and (2) are further comprehended as each of the five participants "read" and "see" their drawings.)

Drawing 2 - feeling about death at the time of loss

Attention is drawn to the two pillars. What is central is the image of the smaller pillar and a person sitting in a chair. Just outside this central space is a huge pillar. The pillar closest to the very center glows with the color yellow, while the top and bottom are heavily shaded in black swirls, and the main body is heavily outlined. To the right of this pillar is the presence of a person who appears transparent and outlined in dark red. There has been no attempt to fill the body with definition or color. The person appears to be slouching in a chair that is slightly tilted back, the feet not quite touching down. This figure which appears quite solemn and helpless, is looking at the smaller pillar. There are several unusual

Drawing too light to be put on microfilm.

aspects to this drawing. The pillar on the left is huge, dominating all the other images. The interior is lightly drawn in, as opposed to the smaller pillar, but is heavily shaded in black swirls on the bottom and on the top. It is also outlined, but not as heavily as the middle pillar and there appears to have been several attempts to get this pillar defined. Between the rounded base and the tilt to the right, there is a sense that this column is not stable and that it could be a potential threat to everything around it. The size of these pillars are proportionally large relative to the small image facing them. Most of the right side of the page remains empty. The large pillar conveys a feeling of foreboding and imbalance, while the small figure conveys a feeling of helplessness. Some comfort (brought by the yellow light) comes from this drawing, yet even that is tempered by the dark black swirls both at the top and bottom, conveying a sense of ambivalence.

D. states that this drawing was hard for her. The large pillar is herself, symbolizing how she felt she had to be the support for everyone, and that she felt quite strong. The smaller pillar is D's grandmother, and the small figure is D's mother. D. states that her mother was looking to her grandmother for support, as she was not handling the illness very well, and that D's grandmother just couldn't give her daughter the support she was expecting. Therefore, D. states that she is standing by her grandmother, ready to take over, to be leaned on. There appears to be quite a lot being communicated in this drawing; some acknowledged openly by D., and some not yet consciously acknowledged.

When asked about the size of the pillars in relation to her mother, it

is interesting that D. focused on her mother, stating that the size symbolized how low her mother was at that time, having no strength. D. did not acknowledge the unusualness of her own proportion. She states that she felt very strong, which is why she chose black. Visually, she shows herself disproportionately large and quite unstable, suggesting that being the main support was not a comfortable position for her, and perhaps overwhelming. The black swirls call into question her statement about feeling strong, as they appear to be an expression of anger at being put in this position. This was supported in her interview, in which she expressed anger towards both her mother and her grandmother for leaving her with no one to lean on for support. Although her grandmother was sick, D. shows her hesitancy to take on the supporting role, stating that she was waiting to take over from her grandmother when it was needed. Interestingly, D. views the image of her grandmother as both when she is ill and after she has died. This further confirms D's hesitancy to take on the supporting role, since her grandmother remains in the middle of the drawing and serving a supporting role both while ill and after she has died. The grandmother appears the most solid of the three images (two pillars symbolize bi-polarity - strong and weak; Cooper, 1992. All other symbol references will come from Cooper unless otherwise noted. As mentioned in Chapter Three, symbols are only used when what they suggest has already been communicated by the individual themselves, either through their drawing, accompanying text to the drawing or through their personal interview). The image of both D. and her grandmother, as well as their positioning, confirm what D. has

stated earlier, that she wanted to keep her grandmother alive and was angry at her for leaving D. to face the family (mother, in this instance) alone. While D. shows the mother looking towards the grandmother for support, could D. be trying to still lean on her as well?

D. states that she colored her mother red, but does not know why (red is often a color associated with strong emotions, including anger). While D. does not acknowledge anger here, she expressed at one time hating her mother for her behavior towards D.'s grandmother and anger at her for not being their to help D. during this crisis. D. states that her mother behaved like a spoiled child during her grandmother's illness and death. Visually, she projects her view that her mother is no more emotionally developed than a child by her portrayal of her mother as very childlike. D. does not look like she is encouraging her mother to lean on her; in fact she looks quite foreboding. Since the mother is shown as being unable to provide support, D. wishes to show that she has the strength and ability to support herself, her mother and others. Yet, her portrayal of herself shows she is ready to topple over. It appears that D. may be feeling compelled to present a facade of strength as an over compensation for her inner feelings.

D. exhibits much ambivalence. She appears to wish her grandmother peace as indicated by the yellow, but the black may indicate the anger she is feeling at her grandmother's death. It appears the yellow part of the pillar is heavily outlined, perhaps so that her feelings of wishing her grandmother peace can be contained, almost protecting this feeling towards her grandmother from the anger she is feeling at the

same time.

D. stated that this drawing seemed quite harsh compared to her first drawing. She found it much more difficult to do, stating she did not like it very much, and that it "makes me feel afraid." It is interesting that she concluded her review of this drawing by stating "I feel like redrawing it", which suggests that she may not be prepared to acknowledge all that her drawing shows.

Issues and Concerns: D. finds it difficult to face the death of her grandmother alone. It appears she may have unacknowledged anger towards her mother for not being more supportive than she was during her grandmother's illness and death. D. shows that she is intent on projecting herself as being strong and ready to be a support to others, not wanting to acknowledge her anger at being put in this position or her own uncertainty and hesitancy in carrying out that role. Part of D. still wants to relinquish her role as a support to her grandmother. The fact that D. does not feel she has someone to lean on herself may be adding to the difficulty of letting her grandmother go. Facing her mother appears to be a difficult issue for D.

Drawing 3 - Image of death now

Attention is drawn to the central image of what appears to be a tree trunk containing 11 flowers. What is unusual is the container for these flowers. Is this a vase or is it a trunk of a tree? Either way, the image seems disproportionately large relative to the flowers. The container is outlined in orange (orange is symbolic for change). The color itself appears to be an outer container. Inside the container is red soil.

Drawing too light to be put on microfilm.

Unusual, too, is the presence of 40 markings on the container, only one is filled in while the other 39 are not. The 11 orange flowers are bending forward and precariously supported by 12 green stems, fragmentally drawn (two of the stems seems to share a flower). The stems do not appear to be rooted in the soil. While the flowers appear so vital and full of color, they are not connected to the earth, and their position suggest that they are dying. The yellow cloud from D.s first drawing has reappeared, this time it is much smaller and drawn with more energy, with more pressure exerted on the yellow and the blue swirls now permeating throughout. The yellow cloud with the blue swirls suggest that a storm may be brewing within. This cloud hovers over the dying flowers. The feeling conveyed is ambiguous. On one hand the flowers appear alive, while upon closer inspection it is obvious that they must be dying, causing a feeling of sadness. The yellow cloud appears both bright yet disconcerting, due to a sense of something brewing from within. The spots on the container appear like teardrops, adding to the sense of sadness.

The picture acknowledges the sadness D. feels with the death of her grandmother, "If I lose a plant it's really sad." However, she states that though death is still sad, she does not see it as the final stage. The 40 dots are explained by D. as symbolizing tears, stating that they appeared before her eyes as she was shading the container. This reveals how the act of drawing brought into consciousness her possible need to cry (although D. does not acknowledge their presence as meaning anything in particular). She seems to devalue their presence by immediately

stating that, although the death of her grandmother still seems sad, it is not the final stage. She does not assign any further meaning to the tears. Yet, in the interview D. expressed how she had been unable to cry. As D does not acknowledge her need to cry, one wonders if on one level at least she is aware what she needs to do to work through her grieving. Consciously, however, she appears to deliberately search for a positive explanation, which may interfere with her unconscious knowing.

D. sees the cloud as representing the universe, which for her means eternity. She does not acknowledge the blue color inside her cloud image.

Symbolically, tears, flowers, stems and the number 40 refer to cycle of life (flower, stem); aiding the cycle of life (tears/rain); and totality (40). This "may" suggest that D.'s picture not only acknowledges her grandmother's death and what that means to her, but may also represent what D. needs to do to continue her own growth.

Issus and concerns: D. continues to affirm her belief in an afterlife. It is uncertain as to what D.'s personal understanding of her beliefs is based on, other than a general view of an afterlife as someplace good, and existence after death as being eternity. Without this belief defined with personal understanding and meaning, D. may be finding it difficult to receive the comfort she is needing from her belief. D. appears to distance herself from expressing her emotional feelings, with the result that she may not be allowing herself to experience parts of her grieving that she needs, such as crying. Her need to impose a positive view on reality may also make it more difficult for D. to face negative feelings and

aspects associated with her grief.

Drawing 4, feeling of loss now

Attention is drawn to, and central to the page, is the large container that first appeared in drawing three. There are several unusual aspects to this drawing. First, the larger container has undergone a change. Gone is the outer orange outline, and in its place is a brown outline, appearing more like a tree trunk than before. The red soil is still there, but six new green buds have been added, looking as if they are ready to spout. Again, this container is unusually large in relation to the surrounding containers, making one wonder what is going to grow from this that it needs such a large receptacle. The tears on the container in the previous drawing are gone. There is one other facet of this drawing that is unusual, and that is the plant in the upper left part of the paper. While all of the other plants appear to be grounded, this one appears to be both removed from all the other plants and floating, suggesting that it has no grounding. In addition, this plant does not seem as orderly or as well defined as all the other plants, in fact it appears to be a bit disarrayed. All of the plants are outlined. Proportionally, the containers and plants, other than the large container referred to earlier, appear to be in balance with each other. In the left bottom part of the paper is a yellow container which holds three plants. The second plant from the left is in a brown container, supporting 10 leaves. Next to it, is the large container which has already been described, and to the right of that is an orange container, which holds the most well-defined plants of all. These plants are more carefully drawn, their vine lines are distinct, and each one

Drawing too light to be put on microfilm.

outlined. There are four stems growing out of this holder with 19 leaves in total. One stem appears to be leaning out and over, as if trying to make contact with the larger container. This plant container shares the same color as the plant that is floating. There is generally a feeling of renewal and growth conveyed in this picture.

For the first time, D. refers to the big container as a vase. The buds in this vase are seen, with some uncertainty on D.'s part, as the memories of her grandmother. She refers to these buds as the roots (buds are symbolic of promise of a new life). The buds may be suggesting that a new relationship with her grandmother will exist through the nourishment and growth of memories.

For D. the vase symbolizes her grandmother, stating "she was a very big part of our lives." D. gives visual evidence to this, as this "vase" has dominated pictures three and four. Furthermore, the grandmother has stood between D. and her family in drawings two and four. The different plants represent the different family members in her life. It is the first time she has brought them all out to be seen. As she begins to describe who each plant is, she mentions that, after she had finished drawing, she realized that she had forgotten to draw in a plant. (Unfortunately, it is not known to this researcher which plant that was. However because of the balance of the plants on the bottom half, it is very likely that the added plant is the floating one). The plants situated on the bottom part of the paper are from left to right: her brother (she states that the three strands may represent the different stages of his life); her dad; her grandmother, and herself. She describes herself as being the "more defined and

shapely, not scattered". The plant in the upper left is her mom, whose leaves she describes as being meshed and yet scattered. It is interesting that D. took time to say that she herself was not scattered. Is she consciously trying to separate her identity from that of her mother? If so, it is interesting that they are the only ones filled in with the same color, perhaps an unconscious recognition that D. identifies with her mother more than she would care to admit. During the interview, D. had called herself a spoiled brat, just like her mother. She referred to her mother as being helpless when her grandmother died, and to herself as needing her mother during this crisis. If the plant added as an afterthought does indeed represent her mother, then this near omission may suggest that D. does not want to acknowledge certain feelings towards her mother.

Even with her grandmother dead, she still stands between D. and her family. Poignantly, D. draws herself reaching out to touch her grandmother, as if she still wants her there for support, for security. This drawing is very suggestive of D.'s struggle to face her family without the support and mediation of her grandmother, making it very difficult to let this relationship go.

Issues and Concerns: D. appears to be recognizing that memories will be a way to continue remembering her grandmother and that they are important to her; whether she sees these memories as a way to have a new relationship with her grandmother is uncertain. However, she continues her struggle to face her family without the support and mediation of her grandmother, which adds to the difficulty of accepting that her grandmother cannot fulfil this role any longer. There is some

indication that the family member D. is most uncertain and wary about is her mother. The reasons for this may be that D. has strong feelings of ambivalence towards her mother, on the one hand strongly identifying with her, and on the other hand trying to separate herself from her mother.

Drawing 5 - Image of loss 2 years from now

Attention is drawn to, and central to the page are, blue birds flying towards the right. There are six blue birds in flight. Interestingly, the blue that permeated the yellow cloud of drawing one and three is gone. Now, there are now two yellow clouds instead of one. Two is also repeated in the number of trees present. Missing is the imbalance that existed in all of D.'s drawings. This picture is in balance and it has grounding for the first time too. The tree to the right could be a barrier to the flight of at least three of the birds. All of the images have a transparency to them. Most of the paper is drawn upon. The trees suggest fragileness. The trunks are lightly drawn, and their rootedness to the ground appear tentative. However, the foillage is green (indicating that they are getting nurtured), and there is a feeling of youth as the trees do not appear to be old. The tree on the left has a swing, whereas the tree on the right does not. Could this suggest passage from youth to another stage? It is interesting that the swing is placed so high that it does not seem accessible to a child, suggesting that the swing only serves as a reminder of what the tree represents. The color of the birds appears to be the blue that once existed in the clouds. While this drawing gives a feeling of freedom, harmony and balance as well as of

Drawing too light to be put on microfilm.

fragileness, the flight of several of the birds raises a feeling of concern for their safety.

D. describes this picture in terms of it representing another stage of life, as well as the freedom she sees that comes with that change. What is not clear is who she is referring to as experiencing this freedom and new stage of life. One wonders if she is not showing that this change is both for herself and her grandmother. The birds (symbolic of the human soul, Cirlot, 1990) are of the same blue that reigned in the yellow cloud of earlier drawings; the blue suggesting anxiety about an afterlife and her resistance to losing the physical presence and support of her grandmother. This suggests that the blue birds may represent her grandmother. The tree on the left includes a swing (symbolic of ebb and flow of natural growth, Herder, 1990), suggesting a tree representing youth. The tree on the right is taller and more filled in, suggesting that it may be representative of a different stage than the first tree. Interestingly, when drawings three, four and five are overlayed on to each other, the vase that appeared as a tree trunk grows taller and more defined with each drawing. In each drawing the trunk overlays the other, each trunk having moved a bit more to the right, until in drawing five there is a fully defined tree standing on its own, suggesting that the trees represent D. This would also explain the presence of the large vases in drawings three and four, suggesting that, as D.'s grandmother could no longer be present to support D., that she would have to prepare to support herself. During the interview, D. stated that her grandmother's death had made her become less dependent, as she had to support herself through a crisis

without her mother or grandmother. It appears from D.'s drawing that the trees and birds represent both her and her grandmother's transition into a new life, one that D. may still have difficulty fully accepting. D. appears to search for meaning in the swing she has drawn, stating that it represents "something playful or playing, or maybe part of the joys of life or excitement or the unknown." She sees the birds as representing freedom, going anywhere and wherever they want. One wonders if D. does not associate youth and joy with the first tree, and is uncertain about standing on her own (second tree) as a result of her grandmother's death. The lightness of the tree trunk and the nonpresence of a root system suggest a fragileness. "The trunk of a tree represents feeling of basic power and inner strength" (Wohl, Kaufman, 1985, p.114). This hesitancy to take on her new role (standing on her own in the world without the presence of her grandmother) can be seen in the drawing, which shows the tree giving some resistance to letting the bird fly away.

As D. views her drawing for the last time, she comments that the ultimate disappointment would be if there was not something beyond death, showing that D. still struggles with her uncertainty about an afterlife.

Issues and Concerns: D. appears to be reluctantly accepting that her grandmother can no longer be there for her in the way she was before death. There is also the recognition, on one level at least, that she can no longer live in the world as she did before her grandmother's death, that she has become less dependent, and that she must stand on her own more than before. This has been a difficult position for D. to

accept, and one she is still struggling with in her life. Uncertainty regarding her belief in an afterlife continues.

Drawing 6 - feeling of loss two years from now

Attention is drawn to, and what is central is, the presence of five trees, similar to the five plants of drawing four. There are several unusual aspects to this last drawing. One is the tree without fruit. This tree stands a bit back from all the other trees, and slips off the top of the paper. The tree to the immediate right side of it appears to be touching this tree, though it appears to be more of an illusion, if the perspectives of the drawing are to believed. The repetition of the number 40 is unusual. There are 40 tufts of grass, and the fence partially encircling the trees is drawn with 40 pickets (the number 40 first appearing in drawing three in the form of 40 teardrops).

The tree on the right has 10 apples on it. The tree to the immediate left of the non-producing tree also has 10 apples on it. The two remaining trees appear to be a further distance to the left . The one farthest left has 11 apples, and the tree next to it has 13 apples, for a total of 44 apples. The trees do not appear to be deeply rooted in the ground, yet are shown to be producing apples. The feeling is one of fragility, rebirth and being protected.

This drawing brought a conscious awareness to D. and she reacted with amazement. As she viewed her drawing, D. for the first time recognized the significance of the positioning of the different family members; specifically herself, her grandmother and her mother. In this drawing, the tree that bares no fruit is her grandmother, and it initially

Drawing too light to be put on microfilm

appears to be between D. (tree on far right) and D's mother (3rd tree from the right). D. reacts with surprise, "I'm out here again, Wow! Like before!" She is now able to give voice to what she has been suggesting in all of her drawings, and showing concretely in drawings two and four. In this drawing, though, the grandmother does not stand directly between D. and her mother. She is positioned back and away from them. That D. finds it hard to let go of her grandmother is visually expressed by the tree representing herself reaching lightly toward and touching the tree representing her grandmother. There is a sense here that, with the bare tree, D. accepts her grandmothers death and that she is no longer a part of the family in the same way as the others. However, the touching of the two trees suggest that she does remember what her grandmother's presence meant to her. What is interesting, is that for the first time D. has a clear view of her mother, and the fact that each of them shares the same number of apples (as they shared the same color in drawing 4), suggests there may be a symbiosis between them, and that this may be D.s next task to work on (apple trees are symbolic of maternal dependency (Ogdon, 1981). D. stated in the interview that she was quite upset with her mother's behavior and attitude during her grandmother's illness and death, at times hating her, at times angry with her and at times needing her. At the same time, she stated that none of this had changed the relationship with her mom. This may suggest that D. did not want to face her mother because of the conflict within her between her feelings of anger and her insistence that nothing had changed.

In the beginning, D. expressed how the family was torn apart, and

of her anger at being left to face this situation on her own. In this last drawing, she is facing her family and seeing her grandmother in a new way. There is a sense of transformation and rebirth. Her work is not done, as suggested by the fragilness of the drawing and her hesitancy to acknowledge her feelings. The importance of keeping her family together is shown by the presence of the fence, which in itself seems incomplete.

Issues and Concerns: D. appears to be defining her grandmother in a new way, accepting that she is no longer there to stand as a support for D. as she once did, although it is evident that D. still grieves the loss of her grandmother. D. is now aware of the role her grandmother played in her life, serving as a link to her family. The drawing suggests that the presence of her grandmother may have prevented D. from communicating directly with her family, especially her mother. D. appears to be ready to face her mother, though it is not certain that she has yet acknowledged her feelings towards her mother.

> You never know how much you really believe anything until its truth or falsehood becomes a matter of life and death to you... Only a real risk tests the reality of a belief... Your bid...for eternal life or nonentity will not be serious if nothing much is staked on it. And you will never discover how serious it was until the stakes are raised horribly high. Nothing less will shake a 'person' out of their merely verbal thinking and merely notional beliefs. (C.S. Lewis, 1988, p. 25)

Case Study 2

Mrs. M. is 70 years of age, has three grown children and six grandchildren. Her husband was found by Mrs. M. unconscious on the floor in their home and died in the hospital a few hours later of a cerebral haemorrhage (five years prior to the interview). Mr. M.'s death was unexpected, and Mrs. M. states that her whole family was devastated by the loss of someone who was near to perfect. Since the death, Mrs. M. has suffered amnesia on three different occasions, lost about 20 lbs. and a condition she suffers from called Familial Tremor has become worse. Mrs. M. has found being alone, and the resulting loneliness, the hardest part to experience and accept.

Drawing 1 - Image of death at time of loss

Attention is drawn to the flame, and central to the paper is the candle. Surrounding this candle are lightly disjointed lines suggesting melted wax from the candle. The blue candle is outlined, more heavily on the left side than the right side, and is etched with lines. What is unusual in the picture is the presence of the large flame, which is heavily shaded in both black and blue and which evokes a sense of anger. More time and energy was invested in this flame than in any other parts of the picture. The wick which would be the source of this flame appears to be broken, bringing into question what is the source of this flame's existence. The proportion of the flame is unusually large in relation to the size of the candle; in fact, its presence dominates this picture. The candle appears partially transparent, as it is not filled in. Other than the flame, none of the other images are filled in with color, giving a transparency to the wick and wax as well. The wax appears to be giving minimum support to the candle and flame, while the wax itself appears without grounding. The only colors used in this drawing are black and blue. The transparency of

Drawing too light to be put on microfilm.

the drawing and the broken wick convey a sense of precariousness, while the colors chosen for the flame, and the surrounding void space gives a sense of bleakness, anger, and sadness.

Mrs. M. initially resisted doing this drawing, stating that "I can't draw that", and that her image was " like a hole, a black hole." She then proceeded to draw a candle, suggesting that both the verbal resistance and the undrawn black hole were expressions of avoiding aspects of her grief and feelings.

Mrs. M. stated that the candle represents the light in her life that was put out by death. The wax is symbolic of her husband's existence and all the people he touched during his life. The lines on the candle represent the years he lived, reminiscent of the circles in a tree demarcating its age. The black lines running through the flame represent death putting out his life. There appears to be some lack of synchronicity between Mrs. M.'s drawing and the accompanying narration. The flame is still burning, yet she states the light was put out, suggesting that Mrs. M. finds it difficult to accept the finality of her husband's death. The wick, however, visually looks broken from the candle, thereby suggesting the flame cannot keep burning. On one level she can acknowledge (the light was put out) what she cannot consciously show with the flame (the flame is not extinguished), which is directly identified with her husband.

One wonders where Mrs. M. sees herself in this picture, as the focus is on the death of her husband. The lightly colored and fragmented lines representing her husband's impact on people during his lifetime suggests that Mrs. M. is putting little focus on this aspect. As she sees

the flame representing the light that has gone out in her life, not only does the flame represent her husband's life and death, but the flame also appears to represent the change in her own life as a result of his death. Describing the flame as going out would suggest that Mrs. M. has been left in a void, without a sense of direction.

Issues and Concerns: Mrs. M. has difficulty expressing the finality of her husband's death. Mrs. M. shows an awareness, on one level at least, that her life is powerfully changed as a result of her husband's death, as visually expressed by the large flame, which she states is the light going out in her life. It is unclear whether she acknowledges this change consciously. She focuses on her husband's dying and his death. Where she sees herself in life is uncertain.

Drawing 2 - Feelling of loss at the time

Attention is drawn to the central image of a door. What is unusual is that this door is not connected at any of the corners, suggesting that it would not take much to push it down. In the lower right quadrant of this door is a doorknob, yet there is no frame to which this door is attached, suggesting perhaps that this door can be opened in different ways. Also, with the absence of a frame and the looseness of its structure, the door does not appear to be much of a barrier. The door appears large in proportion to the paper. There is no visual way to approach this door, as it appears to be floating, and what is on either side of the door is uncertain. The only color used is black. The feeling from this drawing is one of non-existence, a large void.

Mrs. M. states that this image represents a closed door that will never

Drawing too light to be put on microfilm.

open again - it is the end - suggesting that what is on the other side is life as it existed before her husband's death and that the life as she knew it is over. Perhaps the loose structure of the door (symbolically representing entrance to a new life) suggests the difficulty Mrs. M. is having in accepting the reality of change as well as viewing the past. Interestingly, Mrs. M. in the interview stated that life had not changed much for her as a result of her husband's death, yet these first two drawings suggest otherwise. She says that viewing this drawing makes her feel very sad and lonely, then reacts immediately against the drawing, stating, "I think this is a foolish exercise." She states that she cannot remember how she felt at the time, then proceeds to describe her feelings of shock and numbness, to the point where she felt the world should have come to an end. This is supported by her drawing as visually the world is not seen. It appears that two losses are being grieved; the death of her husband and life as she knew it.

There is a sense of incongruity existing within Mrs. M., indicated by her reaction to the drawing. She expressed strong emotions when viewing her drawing, then denied the impact by devaluing the drawing itself, thereby devaluing her reaction to it. This incongruity was also shown when she stated that she could not remember how she felt at the time of her husband's death, then proceeded to describe her feelings through both her drawing and the accompanying narrration. It appears Mrs. M. is uncomfortable giving open expression or acknowledgment to her emotions, suggesting a struggle between verbal and felt awareness.

Issues and Concerns: Mrs. M. is overwhelmed by the death of her

husband and the realization that life as she lived it is over. Expressing her emotions is uncomfortable for Mrs. M., suggesting that she may be avoiding her feelings rather than letting herself experience them. There is much incongruity within Mrs. M. between what she feels and what she says, showing an avoidance of the emotional impact of what she is experiencing. She may be relying on verbal expression to validate what she wants to believe about herself and her grief experience.

Drawing 3 - Image of death now

Attention is drawn to the group of people walking down the path. What is central in this picture is the second image from the left, showing a couple walking down a road that will eventually come to an end. The impression of these two people is that of a couple enjoying their walk down this path as they both are smiling to the outer world. There are several unusual aspects to this drawing. The one that stands out is the image of something drawn, and then drawn over with pencil, so that it can no longer be recognized. The figure above this drawn- over image appears to be unaware of or ignoring the blackened image, as the figure is neither looking at it and appears ready to step on it. This figure appears to be both facing a barrier and the path just travelled. Another unusual aspect of this drawing are the people travelling down the road. With their happy faces, there does not appear to be any awareness on their part that this road is coming to an end. The line drawn crossing across the road becomes a barrier to any further travel down the road. The line representing the barrier is drawn fragmentally rather than with one continuous line and, as in drawing two with the door, does not

Drawing too light to be put on microfilm.

appear to be impenetrable. There are seven figures travelling down this road. They are all travelling from the upper right to the lower left of the paper, towards the barrier. The first figure appears to be both crawling and looking forward. It is the only figure that is filled in. The next figure walks alone, smiling, yet the body is disjointed. The next image is of two figures, smiling and walking hand in hand. The figure on the right is strongly executed compared to the figure on the left (the facial features are off balance and on whom the two arms and a leg are separated). The next two figures again are smiling, both looking out towards the world. The figure on the right has one leg off the road, until Mrs. M. erases and redraws the road. The last figure is alone, and appears to be facing left as well as right. What is missing in all of these figures is a sense of completeness, as well as facial features in figures one, two, and especially seven (from right to left). Mrs. M. appeared to have difficulty drawing the road, especially as she got closer to the end. She drew, erased, and redrew the road several times. There are many weakly executed lines attempting to complete this road. When drawn for the last time, the road is at its widest. Due to the presence of the barrier, the present road has gone as far as it can. The figure nearest to the barrier is quite ambiguous, appearing to be facing both forward and backward. The figure looking back towards the road seems to be in a running stance (the right foot very much positioned to move towards the road, whereas the left foot approaching the barrier is missing) and shouting. The most energy was spent on the scratched-over image at the end of the road. The road is floating in mid air, and is very isolated and removed from the

world, suggesting that Mrs. M. continues to feel as she did in drawing two - that the world has ended. This drawing was done with a pencil. This picture conveys a feeling of uncertainty, of being unprepared, as these people seem unaware that the path is ending. The presence of the lone figure reacting with flight, as well as the dark presence beneath this figure, also conveys a sense of foreboding. There is also a feeling of isolation, as the road does not appear to be grounded or connected to any surroundings.

Again, Mrs. M. reacts to the drawing, stating that she has trouble drawing in response to the question, devaluing it as "a child-like thing" and stating further that her "feelings are too deep to draw on paper". She relates to her drawing by referring to it in a very factual way, stating that the road is the road of life travelled, beginning as a baby, then a young person, then with a partner and then being left alone again. Mrs. M. states that her wall is symbolic of death (symbolically, the wall is viewed as the threshold). Interestingly, Mrs. M. is showing that death separates her from her husband, leaving her on the threshold of a new way of being in the world. Mrs. M. hints that perhaps something exists beyond the wall, showing uncertainty as to what that might be.

There is no reference to the feelings her drawing elicits, other than by her anger directed to the request to do a drawing. It is interesting to note that when she got angry with the drawing she used "I" but as soon as she viewed her own drawing, she maintained distance by the use of "we" or "you". There is no mention of her husband. Yet after the interview, she referred to the drawn over image as being her husband, again

suggesting the difficulty she is having in facing her husband's death. "Objects colored over in black may be of a threatening, a dangerous, a forbidding nature" (Bach, 1990, p. 53). There is much revealed in her drawing. Her focus appears to be on what once existed. The last image of her alone facing both forward and backward, gives visual expression to her confusion over her direction in life, again suggesting that she has approached a threshold in her life. Mrs. M. referred to howling (interview) when she felt there was nothing she could do about her anger; and, in fact, when viewing the lone image facing back to the road she does indeed seem to be howling about her situation. Other than hinting that "something" may be beyond the wall, Mrs. M. shows no involvement in personally understanding what that might be. In this picture, she appears to be focusing on her past and her situation of being left alone. She shows very little involvement with or connecting to the world or creating a new life for herself.

Issues and Concerns: Mrs. M. shows that she is taken by surprise by her husband's death. She shows she has difficulty accepting her husband's death. Consciously, she does not want to face his death, as she visually shows part of herself turning and running away, as well as not acknowledging that the image lying at her feet is that of her husband. Her protest that she is having trouble drawing a picture showing death is likely the result of her not wanting to think about it. Yet, her drawing shows that, on one level at least, she knows and acknowledges the emotional impact, as well as the changes in her life, that his death has triggered. Mrs. M.'s uncertainty about what happens beyond death may

be adding to her difficulty in facing her husband's death. Her life has changed, yet there is no visual sign of her searching for a new path, gathering experiences from the past and bringing them forward to the present, or identifying her own desires in life. She may feel alienated from her surroundings, as there is no visual expression given to the outer world. There is much unfinished business for Mrs. M. with her grief. It has been five years since her husband's death, and Mrs. M. appears to be stuck in her grieving, as she shows herself still reacting to the death itself and finding herself alone in the world.

Drawing 4 - Feeling of loss now

Attention is drawn to a very small figure standing in the middle of a forest. What is central is the forest, which expands to cover most of the page. It is the first drawing which uses most of the paper, the first drawing to include the environment or outside world (although it appears impersonal), and the first drawing to show her body connected. What is unusual is, that upon closer inspection the body appears to be half filled in and half not, suggesting perhaps the contradictions within her. This figure has neither hands nor feet, conveying a sense of helplessness and an inability to provide propulsion for herself. As in drawing three, it is difficult to tell which way she is facing. It does appear that she has found a new path, though its direction appears uncertain. The size of the forest appears overwhelming, and the figure appears dwarfed in its presence. The trees are fragile and intertwined. Many of the leaves are disconnected from their stems and many of the branches are disconnected from the trees. There is a sense of transparency, as neither

Drawing too light to be put on microfilm.

the trees nor the leaves are filled in. The drawing is done with a pencil and all other colors are absent, suggesting that there is little joy in her life. The feeling is one of profound aloneness, being overwhelmed, and uncertainty as her direction seems unclear.

Mrs. M. does not distance herself from her drawing, using the "I" as she views it. She identifies the figure as herself, "sort of" lost in the forest (the forest symbolically is the unknown). This figure is extremely small, appearing very incidental in the world. Mrs. M. has referred to how very dependent she was on her husband, her fear of being alone, and that she was a follower who didn't initiate too many things. The results of this self image can be seen in her self portrait. She sees the drawing as showing how alone she feels, and how uncertain she is about her direction. Interestingly, Mrs. M. shows many of the branches from her trees breaking away. The branch structure has been "associated with the ability to derive satisfaction from the environment" (Wohl, Kaaufman, 1985, p. 114). Throughout her drawings, Mrs. M. has not shown significant other people (other than the deceased) or aspects of her life that provide meaning and purpose in her life.

Though there appears to be a hint of a path, it gives little direction. She describes her present situation as going from one thing to another like a "leaf in a windstorm", and she gives visual expression to this by the presence of the lightness and unattached leaves. The leaves represent her feelings of being directionless and without purpose. Mrs. M. has suffered amnesia on three different occasions, and still worries about this happening. This would indicate why it is so important for Mrs. M. to have

a direction and why she feels so overwhelmed at the prospect of being alone and lost in the world. In this drawing, there is a sense that she is facing what is ahead, as uncertain and overwhelming as that may be for her at the present time. The circumstances of her life are all powerful - "a person in a reactive orientation is in a kind of maze, the circumstances are the maze" (Fritz, 1989, p.21).

Issues and Concerns: Mrs. M. is overwhelmed at the prospect of being alone in the world. She is having difficulty finding a place to fit, finding a direction for herself. For many years, she found direction in being a wife and mother, viewing her own desires as "not that important" (interview). Without purpose and meaning in her life, she is not grounded and feels very aimless. It is unclear how other people fit into her life, as her sense of aloneness is profound. She appears to be acknowledging that the previous way of living (the old path) is no longer possible, and is trying to face the world alone, though this prospect presently overwhelms her. Her self portrait suggests an unconsciously acknowledged and expressed anger about being left alone, as a heavily shaded body is often projecting anxiety and depression (Furth, 1988) or anger (Adamson, 1990). Mrs. M. says that she wasn't angry at her husband for dying, then proceeded to tell about a time she yelled in anger at him for leaving her alone (interview).

Drawing 5 - Image of death two years from now

Attention is drawn to, and what is central are the tracks leading to a tunnel. The seventh track is in the very center of the page, and it is the

Drawing too light to be put on microfilm.

only track without support, being disconnected on the right side. The lines in this drawing are heavily drawn, in comparison to the lightness of the previous four drawings (except for the flame). The sides of the track are more shaded in the bottom half than in the top half of the page. Several aspects of this drawing are unusual. There are eleven rungs on this track, some appearing safe and others not, suggesting that there is some possible danger in reaching this destination. It is the first drawing to have a bright color: yellow. There are five and a half balls of light leading into what appears to be a tunnel. The greatest amount of energy has been invested in the light and the tunnel. The tunnel is heavily filled in, encapsulating the end of the track. The image projects upwardly, and runs off the top of the paper. As in all but one of her other drawings, the outside environment is not evident The focus is on the track and what appears to be its eventual end. The feelings conveyed by this picture are ambiguous. On the one hand, there is a feelling of direction, of some light coming back into her life. On the other, there is a sense of precariousness (the rungs) and fear (what is this enclosure)?

Mrs. M. describes her drawing as a track showing where "we are travelling" with the tunnel representing death. It appears that Mrs. M. has found her new path in life, and, at least for now, a direction (when drawings four and five are overlaid and drawing four is moved upwards, the image of Mrs. M. walks up the track to the end, and into the tunnel). The yellow balls represent the light that will lead her towards the tunnel, suggesting that she has found her own source of light (in drawing one, her husband was her source of light) and it has given her direction and

purpose, even if that will be the certainty of her own death. This light is important to Mrs. M., as it not only is a source that will guide her, but one that will become brighter as she travels the path and, "hopefully" (suggesting uncertainty in this belief), will eventually fill her with a "nice warm light."

Mrs. M. said that she was afraid to think about her husband's death and its consequences, for fear that she "might go over the edge." It is interesting to note that the tracks in this drawing are heavily shaded on both sides, suggesting a need for reinforcement. This track represents direction and even some grounding for Mrs. M. The reinforced shading gives visual expression to her need for direction, perhaps alleviating somewhat her fear of going over the edge.

There is some anbiguity in Mrs. M.'s depiction of death. On the one hand, she draws a warm, comforting light lighting the way for her, yet her imagery of the tunnel (death) appears somewhat ominous. She does not explain what this source of light is. Until she gives it some personal meaning, perhaps death will remain an unknown to her, and she will be unable to develop a sense of comfort that can only come from her own understanding of what death means to her. Her focus is very much on her own death. She gives no evidence what else she will focus on during her life, or how or what she relates to in her world. One wonders from these drawings what personal meaning Mrs. M. has assigned to her life. Perhaps her images of herself (disconnected and missing body parts, images drawn fragmentally) suggest a devaluing of herself and a lack of cohesiveness between her thoughts, feelings and behavior, thus

hindering her ability to bring unity and purpose to her life.

Incongruity is evident throughout this drawing. In drawing four Mrs. M. viewed the picture as representing her feeling of being alone, and used the word "I" in her description, whereas in this drawing, Mrs. M. has referred to the journey using the words "we"and "us": we are travelling, we are heading towards death, light leads us, and we get closer to death. Yet, there appears to be a knowing (whether acknowledged consciously is not for certain) that ultimately the final part of the journey is one which she makes alone, as she shifts back to "I will be filled with a nice warm light" as she approaches her own death.

Issues and concerns: Mrs. M. is viewing her own death, acknowledging its inevitability. She is ambiguous about what awaits her, showing that she continues to be uncertain about her beliefs regarding death (i.e., is it the end or something else?). Mrs. M. continues with her struggle to accept her aloneness, as she uses "we" in describing her journey in life, and reverting to"I" only as she enters the light. She appears to feel alienated from her surroundings, as she still does not show how she identifies herself in her world.

Drawing 6 - feeling of loss two years from now

The presence of a horizontal line draws the attention of the viewer, as well as being central to this picture. What is unusual are the images at each end of this line: two heads (self-portraits), both with unhappy faces. The face on the left appears to be floating above the line, while the face on the right appears to be almost touching the line. The outline of the head on the left is not completed, whereas the one on the right is. There

Drawing too light to be put on microfilm.

appears to be minimum definition to her image of herself, of the future and of her surroundings. This line appears to give her the only grounding she has. There is very little movement in the line, with a slight upward tilt at the right side. The rest of the page is empty; the focus is on the sad faces. Black is the only color used, and the feeling is one of bleakness, sadness and isolation.

Mrs. M. sees the straight line as representing her continuing sadness. One wonders if the presence of the heads alone suggests that her effort to consciously control her feelings will prevail, as long as she cuts herself off from her emotional and spiritual feelings. She emphasizes that she is not depressed, and that she would rank herself as a "6 out of 10" on a depression scale. Again, contradictions arise between what she says and what she feels. In the interview, Mrs. M. stated that she felt she had dealt with her grief fairly well, "having learned to accept." Yet both her drawing and accompanying text show otherwise. The line suggests a consistent, undeviating line of conduct. Her drawings have supported this, showing no personal connection to the outside world, sustained focus on her aloneness, and anxiety about her lack of direction. She has shown in her drawings minimum expression of choices, working primarily in one color, making little use of paper space except for drawing four, and viewing herself in one dimension (reacting to her circumstances of being alone and lost in the world). There is little evidence that she is working through her grief or creating a new life for herself.

Issues and concerns: Mrs. M. does not see herself progressing

through her grief much beyond where she is now. There appears to be much unfinished business. Mrs. M. needs to face things from the past, including her feelings about friends, her husband (good and bad),and not living out her desires (she didn't see her desires as being important). Visually, she does not give expression to these issues.

Mrs. M. does not see where she fits in the world, appearing without purpose or meaning. Facing the uncertainties of a new life overwhelms her. She does not appear to be creating her life so much as reacting to circumstances. Perhaps, most importantly, Mrs. M. needs to assign value to the life already lived. Visually, she does not acknowledge this.

> Each person carries his own personal light for seeing the final summit, guides from the outside for that reason can only point the way and shine their lights along the path. There is always darkness, though, when their light cannot stretch far enough - for the final step is always alone. (Rosenberg, 1991, p. 274).

Case Study 3

B. is 55 years of age and single. B's mother, who lived in Denmark, died in her sleep after a long illness (9 months prior to interview). B's brother-in-law called B. to inform her about her mother's death, telling her that her mother "had slept into her death." B.'s mother was cremated and buried in a common grave (this is common in Denmark; when the urn goes into the grave, no one is allowed to be there at the time, so that no one knows where a particular grave is located). B. states that since her mother's death, she has experienced extreme guilt for not being with her mother after B.'s father died, and that she felt very angry with the medical professionals for putting her mother through so much testing and pain while she was ill. B. states that she feels totally depressed, and does not have any strengths to cope with her grief.

Drawing 1 - Image of death at the time of loss

Attention is drawn to the small, lightly drawn image in the upper left hand part of the page. What also attracts attention (and is central as well) is the vast emptiness of the page. What is unusual is the weakly executed drawing and its minimum use of space. A bed has been drawn, together with a body floating lightly above it and a light line that floats above the body. The bed appears large in proportion to the body. Most of the energy in this drawing was spent on the vertical ends of the bed. The body appears encapsulated by the bed ends. The body is in segments, with the head detached from the body, and the trunk of the body separated in the pelvic area. There are no facial features other than what appears to be a beak-like nose. This body is not lying on the bed. Above this body floats a line that suggests a cover. This cover touches the body only around the neck area, intersecting it. The image appears to be floating upward. The only color is that of pencil lead. The feeling

Drawing too light to be put on microfilm.

conveyed by this picture is one of avoidance as well as being overwhelmed by her mother's death as all other imagery has been removed. There is also a sense of fragmentation and bleakness.

B. identifies her mother as being the figure on the death bed. She describes her image of death as being "nothing, you just sleep", yet describes how physically sick it makes her to imagine what death was like for her mother. She describes the death in very clinical terms, including loss of bladder and bowel control, as visually suggested by the separation in the pelvic area. This disgust at what happens to the body at the time of death is made visually evident by the body floating above the bed, perhaps so that the body will not soil the bed. She describes the line above the body as representing an eiderdown. This eiderdown does not touch the body, further supporting her image of death as being physically messy, perhaps making it difficult to think of her mother's death. It is interesting to note that B.'s impression of death is not based on personal experience but by what she has been told by others. B. was not present at the death of either parent. More shading on the bed than on her mother's body may suggest anxiety over spending too much time on her mother, especially if she has no previous experience of death and its meaning. While B. says that her mother is at peace and removed from her suffering, her drawing suggests that she views death as a messy event that makes her physically ill.

Issues and Concerns: B. has a tendency to view aspects of death in a very negative way. She relies on what others have told her about death for understanding, as she did not witness her mother's death (nor

her other family members' deaths). B.'s understanding of death gives her little comfort. Anxiety about the physical aspects of her mother's death has made it difficult for B. to reflect on her mother's death. B. states that there is nothing after death, describing it as going to sleep. This is the way her mother's death was described to her, showing her reliance on external sources for information. She does not appear to have developed her own understanding as to the different aspects of death, or whether there is something beyond death.

Drawing 2 - feeling of loss at the time

Attention is drawn to the images of the two figures in the upper left corner of the paper. Again, what is central to B.'s drawing is the empty space. Her images are more heavily drawn this time. There are several unusual aspects to this drawing, one being the two figures. One is shown on top of what appears to be a mountain. This figure is segmented, with the head separated from the body. One leg is separated, there are no hands and feet, and the figure is minimally drawn as a stick figure. This figure does not appear to be secure in its position. There are no facial features, except again for the beak-like nose. An arm seems to be extended, and following its direction are several segmented lines, which end in an arrow pointing to another figure. There is a suggestion that the figure on top pushed the second figure over the moutain. This second figure is lying on its back, with the head disconnected from the body. This figure is also minimally defined. This figure is also lacks hands, and one arm is separated. The face lacks any facial features. The fall appears life threatening. The most energy appears to be used on the

Drawing too light to be put on microfilm.

tip of the arrow (symbolically representing suffering) and on the figure lying on it's back. The drawing was done in pencil lead. The feeling conveyed by the fall is one of foreboding, as well as loss of control, helplessness and, because of the vast emptiness on the page, isolation.

B. describes both figures as being herself. The one on top of the mountain is her before her mother died, and the one lying on its back is her after her mother's death. She states that she has been dropped from a mountain to a cave, and that she has crawled into a hole. Interestingly, there is no image of a cave and no sign of a hole in which to crawl to, suggesting perhaps an unconscious wish to remove herself even further from her environment. This could also be her unconscious compensating for her very extraverted behavior in her outer life. B. states that she keeps as busy as she can, feeling she should do things with people even when this is not what she prefers.

She describes herself as feeling despair and connects this same feeling to a past broken relationship. As she views her drawing again she describes the fall as being very steep.

B. does not reveal much about her feelings regarding the loss of her mother, tending to be quite factual in her description of her drawing. The disconnected heads may suggest that she is trying to work with just her head, and is ignoring or avoiding her feelings. The absence of eyes, ears, hands and feet on the figure on top of the mountain makes one wonder about B.'s coping abilities, and her sense of identity before her mother's death. B. does not acknowledge the vast emptiness of her page; yet,if a page represents an individual's surroundings (Furth,1988),

where is B.'s environment, and who are the people in her life?

Issues and Concerns: B. appears to feel as if she was literally pushed from the world she lived in to another world. The death of her mother has left her feeling overpowered and helpless - a feeling she states is similar to one she experienced before from a past relationship. There is a suggestion from the drawing that avoidance and helplessness may be a pattern in her life (as the figure on top of the mountain appears without the senses and limbs needed to take in information about the world and to act upon it.)

Drawing 3 - Image of death now

Attention is drawn to the word "URN!" in the upper left part of the paper. Central to this page, as in drawings one and two, is the empty space. What is unusual is the appearance of a word and an exclamation mark. What is missing, as with the other drawings, is a view of the world she lives in or any involvement with her surroundings. An urn, accompanied by the word "urn" and an exclamation mark is drawn in the upper left corner of the paper. The word and the exclamation mark are heavily drawn whereas the urn itself is composed of a series of fragmented, lightly drawn lines, the darkest line being around the opening of the urn. The urn image appears to have a beak-like nose, like the ones which B. drew on her earlier figures. There is a sense of transparency to the urn, and it appears to be suspended in air. The opening of the urn is darkly outlined compared to the rest of the urn. The drawing was made only with a pencil, and the feeling is one of isolation and the presence of anger, as represented by the exclamation mark.

Drawing too light to be put on microfilm.

B. reacts to the request to do this drawing by stating that she can't do it. She eventually draws an urn, as she associates this with death. She says that she has never seen an urn, and is uncertain what it looks like, depending on her imagination to draw this urn. This further supports B.'s lack of awareness about the various aspects involving and surrounding death. Upon further viewing of this urn, she comments on its resemblance to a cat without ears, stating how foreign it is for her to be drawing this. She asks if she should write that it is an urn (words are symbolically an expression of ordered reason), expressing uncertainty that it will otherwise be recognized. She laughs at her own question about whether she should write what her drawing is. Does she laugh at drawing something of which she knows little about? B. provides no personal concept of what death means to her, relying instead on an external concrete image. She is even uncertain of that image.

Issues and Concerns: B.'s reaction against the request to do this drawing was likely due to her unfamiliarity with death and the various aspects that are part of death, such as cremation. B. was not present at her mother's death, nor was she involved in preparing her mother's burial. This left her very removed from and uninvolved in the personal aspects of her mother's death. These circumstances could be making it very difficult for B. to both accept her mother's death and to say goodbye. The distancing from family and friends who share a similar culture and view of death, burial and rituals, may also be making it difficult for B. to know how to grieve. Her anxiety may be increased by friends and acquaintances who do not understand or appreciate why she did not go

home right away to attend her mother's funeral.

Drawing 4 - Feeling of loss now

What draws the viewer's attention and is unusual are the two images which reach out into the paper more than in the previous drawings, showing movement for the first time. If drawings one, two and three are overlayed, each drawing lays exactly over the other. What is central to the page is again the empty space.

The image on the left shows a figure lying on it's back, encapsulated in a hole. Even though this hole appears open at the top, there is a line that closes off this opening. If this is an attempt at erasure, it may suggest that she did not like seeing what she drew. The figure appears to be more defined in some ways than than any of the figures in previous drawings. This is the only drawing that shows the head connected to the body. There are no arms and no hands, giving the figure an image of helplessness. This figure is in the same position (on its back) as the figure in drawing two. There are no facial features, only a beak-like nose. What information can be taken in without the senses of sight, hearing or touch? The image is quite bird-like as well. The second image, to the right, appears to be in another hole. However, this time the body is standing up, with the arms reaching straight forward. The presence of two arrows suggests that this figure is going up and down. This image also has a beak like nose with no other facial features, and it also has no feet and no hands, suggesting powerlessness and helplessness. The drawing is done entirely in pencil, and the feeling is one of frustration, helplessness, isolation and aloneness.

Drawing too light to be put on microfilm.

The first image drawn by B. in this drawing (on the left) is referred to by B. as the "same little hole" (hole is symbolic of the unknown), and that the figure in the bottom of the hole is herself. While B. referred to this hole verbally in drawing 2, this is the first time she has drawn it. As she views her drawing, B. reacts by crossing it out and drawing again, producing the figure on the right. The reason for doing this, B. states, is that she "should" make it look like she is trying to get out of this hole. B. stated in the interview that she had no personal strengths to help her work through her grief. Visually, there is no evidence to show what she is doing to help her get out of this hole (depression?) she is in.

It appears that B. did not like what she saw in her first attempt at this drawing and that she was guided by a sense of what she should be doing (conscious interfering with the unconscious). One senses that B. was directed by one of those "shoulds" that seem to guide her (should go out with friends, should have been there for my mom, shouldn't be crying) instead of staying with her actual feeling. As soon as she draws the second figure, the head is disconnected from the body. This appears to suggest that the first image was depicting more of what B. was actually feeling, and that the second image is being guided by her thinking of what she should be doing. Even with this second attempt, B. confirms she is not doing too well. The drawing of herself in a hole appears to describe how very encapsulated she is in her grief, separating her from her surroundings. The proportion of both bodies are excessively small and ill defined, suggesting that she is devaluing her ability to cope with her present situation. She confirms this by saying that she doesn't

appear to be getting anywhere, finding it very frustrating, and stating that "it eats you up". What is not clear is what the "it" refers to - does this refer to her not working through her grief? She certainly appears powerless, as demonstrated by the missing hands and feet. Could the missing eyes suggest her unwillingness to look into her grief, and the missing mouth suggest her unwillingness to give voice to her pain (In the interview, she stated she found it difficult to share her grief with anyone and when she was angry that she "just howled"). She appears very helpless and her lack of coping skills is suggested visually by the limited choice of color and use of space, and her unwillingness to face the world.

The empty space makes one wonder what she would be climbing out of the hole onto and why she appears to be so isolated. B. stated that she found it very "fearful and scary" to think of herself as the last living member of her family. "It can be painful to find out how alone we are" (Storr, 1989). The continual lack of color implies lack of joy, which B. has validated through her drawings and accompanying text.

Issues and concerns: B. gives visual expression to her feeling of being overwhelmed by life at this point. She does not see herself as having any personal strengths that can help her work through her grief. She sees herself as being quite helpless at the present moment. She feels that she is not making any progress in her grief, as indicated by the arrow in her second drawing. As B. appears to be unfamiliar with many of the aspects surrounding death, it is likely that she may be unfamiliar with the grief process as well. Better awareness of the grief process and the different ways it is experienced may help to give B. some sense of

how she could best help herself.

Her imagery shows B. absorbed by her immediate situation, avoiding the uncertainties of life. Part of that uncertainty stems from her fear of seeing herself alone in the world, the last surviving member of her immediate family. This sense of aloneness is a form of loss in itself. Much of her energy is tied up in a kind of hanging on existence, which prevents B. from moving out into her world. There does not appear to be any joy in her life at this moment. B. has not referred to her mother directly since her first drawing.

Drawing 5 - image of death two years from now

Attention is drawn to the image and the words in the upper left portion of the paper. The images of nothingness and emptiness are central. There are several unusual aspects in this drawing. First, is the absence of the lightly executed lines seen in previous drawings, and the second is the movement across the upper half of the paper. In this drawing, B. has drawn a figure that appears to be floating above a bed with only the feet touching the bed. The figure is more connected than her previous figures and, though the head is separated, it is only slightly so. Although connected in the pelvic area (as opposed to her first drawing), the lightest part of the drawing is here, still suggesting a separation. There are no facial features except a nose, although there there has been an attempt to draw hands and feet. The words "anatomy lab me!" take up two and a half times the space occupied by the image of the body and the bed. The drawing is done in pencil, but more heavily so than previously. A sense of anger is conveyed by the presence of the

Drawing too light to be put on microfilm.

dark words and the exclamation mark. The words, together with the image and the vast empty space, convey a feeling of continued aloneness and sadness.

B. gets quite angry when asked to do this drawing, and proceeds to direct a lot of anger to the whole process, stating that she intends to limit her involvement by turning down the use of the colored pencils. She states that "one pencil is good enough for me" and that her drawing is going to look the same (as what?). Her expression of anger suggest that facing her own death is a big issue for her, and that she does not want to face it, let alone draw it. She confirms this fear in the text accompanying her drawing.

She states that the body is hers, and that it is lying on a slab, not a bed. She continues to react against this drawing, asserting that is all there is to this drawing and that she will write out what she has just drawn (similar to drawing three). She does so, with the first two words printed in all capital letters. It's interesting that as B. got angry, she ventured further out on the paper than she had previously, suggesting that giving expression to her emotions is what she needs to start moving through her grief. "Unless we are able to use provocation, we remain trapped within past patterns. We use provocation for its movement value" (De Bono, 1985, p.144). Interestingly, after her outbursts of anger, B.'s accompanying narration goes on longer than with any of the other previous drawings, again indicating expansion caused by her expression of anger. In her interview, B. stated that she felt she could not do anything about her anger, so she just howled; thereby, giving further

validation to her need to express anger, as she has done with this drawing.

B. tells of making arrangements to donate her body to a medical school after she dies, so that no one will have to worry about making funeral or burial arrangements. She says that this would be "a good deed for the world - at least I did one", suggesting that she continues to devalue herself, as she has done in her ill-defined self-images. She states that she has worried herself sick about how she will die and who will look after everything, since her family is so far way.

Issues and concerns: B. fears what her death will be like and who will look after all the details. Her drawing of herself on the slab suggests that her impression of what happens when a person dies (as expressed in drawing one) adds to her anxiety when thinking of her own death. Although shown in her drawings, B. does not acknowledge the essential aloneness she feels.

Drawing 6 - feeling of loss two years from now

Attention is drawn to the very lightly drawn image in the upper left part of the paper. Central to this drawing is emptiness, a sense of void. What is unusual about this drawing is its lightness: weakly executed lines and a very transparent, disjointed image crawling up a hole. This does not look like a person, but rather more like an animal. The head is disconnected from the body, and the body appears to be stuck against the side wall of the hole. This figure is missing all its facial features, including the nose. There is a sense of foreboding about this scene as the figure can neither see, speak or smell. Not only is the world non-

Drawing too light to be put on microfilm.

existent, but so is the figure. There is less energy in this drawing than in the previous drawings. For the first time, there appears to be some grounding existing outside of the hole, yet its existence appears very tenuous, as it is not connected to the opening of the hole. The color is black and the feeling is one of disintegration and concern, as the figure coming out of the hole is not the same one that fell into the hole in earlier drawings. There is also a feeling of trickery: the image coming to the top appears more animal- like, the image that appears to be climbing out of the hole is actually stuck, and the ground that appears to be outside is not connected to anything.

B. states that she is being asked too much to do this drawing, stating that she can't imagine the future two years from now. This would certainly appear to be supported by her drawings. They show no involvement with the outside world and focus on her sense of powerlessness and helplessness in coping with the resulting grief brought on by her mother's death. She speaks of making her little hole which, in fact, is easily four times the size of the image in the hole. She describes the figure climbing out as being herself and that she is making this figure come up almost to the top; yet, her drawing shows that she is not controlling the situation as well as she would like. She is sinking into the hole, and appears to know, on one level at least, that she is tricking herself. How is she doing so - does she know what she must do to get out of her depression, while another part of herself resists? She even suggests that the viewer might think the image is a" mouse" (symbolically, a mouse represents senseless agitation) or "something", whereas, in fact,

it is her. B. has stated that she has been told that she tends to not be happy unless she has something to worry about, and she describes herself as being very pessimistic. This is the third time B. has used images which appeared animal like: the urn (cat) in drawing three, the bird-like image in drawing four, and this one of the mouse. One wonders whether the appearance of these images is an unconscious reminder of her instinctual emotions, such as expressions of anger. "Figures trapped in animal form may indicate failure in humanizing the animal instincts and emotions...can refer to the fear that is felt in the guts" (Chetwynd, 1982, p. 15).

B. hopes she can "convince herself that her mother's death was a "good thing" so she can "live a happier life". She appears to be focusing on the end result of her grieving, with very little evidence of how she is going to get there. There is no visible sign of connecting to the different periods of her life, to her relationship with her mother and all it stood for, or to different parts of herself. Without these connections, B. will find it difficult to get out of her depression.

Issues and Concerns: This drawing, together with her others, show limited coping strategies and self awareness. The limited themes in her drawings suggest that she has not explored the breadth of her grief, the recognition of all her losses, or the ways open to working through her grief in order to bring unity and value to her life. She visually shows that she is emotionally alienated from her surroundings. Outwardly, B. is active at work, socially and in sports - showing non-synchonicity between her outer life and inner life. There is much unfinished business for B. in

her grief, and visually she shows this.

> I asked her to try to describe her feeling of anger. She expressed annoyance and irritation at the request. What good would that do? I don't want to feel the anger! I want to get rid of it. But I persisted. Then to her astonishment, anger began to dissolve and another emotion emerged. "My God!" she cried, "I'm afraid of being left alone." I asked her to sink more deeply into her fear of being left alone... "I don't trust myself." Now that the real problem was admitted into conscious awareness, it was capable of being dealth with. (Branden, 1980, p. i)

Case Study 4

M. is 39 years of age, married with 2 children, whose sister and five year old niece died when their car was pushed on to a railroad track into the path of a train by a car behind them (7 months prior to the interview). The niece died shortly after the accident, while the sister lived on life support for 24 hours. M. did not see his sister before she died. M. is the oldest of nine siblings and his sister and niece are survived by a husband/father and son/brother. Struggling with the emotional part of his grief has been difficult for M. as he turns to rational logic for answers. There has also been difficulty in accepting the deaths and the senselessness of the way in which they died.

Drawing 1 - Image of death at time of loss

The images that draw attention are the two in the central part of the page. While one is larger than the other, they are both filled in with the color purple, and appear to be transcending upward to the right, their trajectory towards the sun's rays. One ray enters through the larger image and what appears to be a small lightening bolt is next to the smaller figure. Neither figure is well defined, appearing transparent and celestial, and both appearing proportionally large compared to other images in the drawing.

Several aspects are unusual in this picture. One is the row of 12 figures along the bottom part of the drawing, five colored in brown, five in pink and five in blue. All these figures are facing the two figures in the sky and appear to be waving goodbye except for the figure standing to the far left. This figure is positioned twice the distance as any of the other images are from each other, and is also the only one without any arms with which to wave goodbye, suggesting powerlessness and helpless-

Drawing too light to be put on microfilm.

ness. Also unusual is the ground on which these people stand. The ground is drawn with erratic black lines with the outline of the ground appearing to hold several of the figures into the ground.

Acting as a barrier and boundary are the mountains separating the people below from the celestial images. They are drawn lightly in black and blue, and have a transparency to them. Only a hint of green shows on the middle mountain, as well as a black swirl that has been scratched over with black and blue lines. Across the top of the page expands a yellow sky. In the sky below are both a blue swirl and a small, darkly drawn mark, the latter pointing towards the yellow sky. From the back of the page, this black image leaves an impression deep enough to feel. The yellow and purple evoke a feeling of hope, yet the presence of the figures waving to the images in the sky evoke a sense of sadness and separation.

M. tells us that the images in the sky are his sister and niece, and that they are going "someplace" and that the twelve people below are the people (10 surviving immediate family members and the 2 surviving members from his sister's family) left behind, referring to this with a catch in his voice. The yellow (yellow is often symbolic of ambivalence) sky symbolizes a spiritual uncertainty for M, stating it shows somplace where it is happy. He then expresses doubts about his belief and questions his reason for believing. M. says there is a "gap in his belief". His ambivalent feelings about transcending to another life are shown by his drawing. He gives visual expression to his wish to believe in another life through his imagery. His depiction of his sister and niece take on a

different form than those people left behind, assuming a celestial quality, transcending beyond the bonds of earth. He has drawn the yellow sky across the whole page, and his use of the sun rays (symbolic of a path by which one passes from this world to the next) also gives expression to this wish. As M. continues to view this drawing, he questions his belief. The picture has become a source for further self-probing.

M. states that it would be nice to think that "death wasn't so final". Upon reviewing this drawing at a later time, M. sees the drawing as giving expression to separation, and "not being so final". These last two statements, together with the image of the person who can't wave goodbye, makes one question whether another concern isn't being expressed: namely, whether he is having difficulty accepting the finality of death. The lines drawn over some of the figures left behind, suggesting that they are bound to the earth, would seem to reinforce M.'s feelings of separation. M. does not acknowledge the presence of his other images, the two black spots (one rubbed out), the blue cloud, or the fact that one of those left behind has no arms to wave goodbye. Lack of arms is symbolic of helplessness and powerlessness (Furth, 1988). The "senselessness" over the deaths (expressed by M. during the interview) is reflected in the armless figure, which stands watching what has happened in disbelief.

Issues and concerns: M. appears to be struggling with accepting the finality of death. Several aspects are likely responsible for this, including both the suddeness and the circumstances of his sister's and niece's death, and his uncertainty about an afterlife. His religious beliefs have

been put to their ultimate test, and, in testing the reality of his belief, he finds he has a "gap in his belief." This certainly makes his saying goodbye more difficult.

Drawing 2 - Feeling of loss at the time of death

Attention is first drawn to the three threatening clouds, heavily filled in with black (as was the black image in drawing one). They hover over a landscape, which is central to the picture. The general appearance of the landscape suggests the land is unattended, as there is little evidence of growth and substance. Several aspects of the drawing are unusual. One is the house on the right side of the paper. The house is outlined in purple. After being drawn, there has been an effort to scratch it out with black, chaotically-drawn lines. The house appears in a state of disintegration. The door is not completed, making entrance into the home difficult. The structural frame of the house appears to be falling apart. Beside the house is a small patch of land drawn in green broken lines and bordered in brown. A road outlined in brown appears in front of the home. Unusual as well is the blue and purple cloud with ten (number of the surviving members of the family) raindrops, filled in with blue, falling toward the landscape below. Beside the cloud and raindrops are two sad faces, lightly outlined in blue and purple (same as the cloud), one face larger than the other. Unusual as well is the presence of a fourth black image, similar to the clouds above but filled in more lightly with black. Beside this is a red squiggle. Edging off the page are a series of red rectangles, taking on the appearance of a brick wall. On the lower right part of the picture is a rectangle outlined in brown and surrounded

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by a light green border. To the right of this is another series of three rectangles, one inside the other, colored green, brown and turquoise. The presence of the dilapidated house that has been scratched over, the three large, dark clouds hovering over the landscape, together with the sad faces and raindrops (or teardrops) convey a feeling of sadness, anger, avoidance, and desolation.

This picture is the farm where M.'s sister and niece lived, and it is here that M. states he most strongly feels the loss. With the death of his sister and niece, he feels as if the house and family that lived there no longer exist. One wonders if M. is suggesting an awareness, on one level at least, that the family and house as they existed before are gone, that the change is permanent. The fact that he drew the house, then attempted to scratch it out, suggests that he is struggling in accepting and facing the reality of these deaths, and all the losses and changes that are an outcome of their deaths. M. describes the scene around the house as depicting the way their farm was arranged, with the garden, the road and the field.

At one level it seems that M. knows one thing, and at another level that he is resistant to the possibility of awareness, as suggested by M. questioning whether he is ignoring the loss or whether he just doesn't know how to put this loss in his picture. He has put much in his drawing which shows his loss; yet, his questioning may suggest that his reliance on cognitive understanding may be distancing him from other forms of knowing, such as the language of his own visual images. He tentatively sees the rain as being sad and the clouds as representing anger.

Interestingly, during the interview, M. stated he didn't do too much crying, questioning himself as to whether crying would really help. Symbolically, a blue cloud represents the need to cry (Bach, 1991) and rain is seen as being nurturing. Although the clouds visually stand out in this picture, M. refers to them only briefly as showing anger. He does not describe what the anger is about, though visually its presence is very strong in his picture. The sad faces are never acknowledged. As he views this picture, M. states that he did not feel lonely ("not really lonely). However, as he questions the drawing process ("how can you draw an empty house"), he becomes aware of his feeling of "lonesomeness", realizing that he "got in touch with that while drawing." M. was affected by this emotional awareness.

It is interesting to note that M. states he feels more anger with this drawing than his first. He then proceeds to analyze why this anger didn't show up in the first picture (yet there is a hint that this anger did show up in the form of the heavily drawn, black image), rather than spending time reflecting what the anger was about. Many of the images give visual expression to his emotions and how best to express them; his biggest barrier, as demonstrated in the text accompanying his drawing, maybe his reliance on linear logic to explain it all to him. "We have set reason over emotion, believing we can observe and understand something more if emotions are left out" (Landgarten & Lubbers, 1991, p. 5).

M. interacted actively with his drawing, using it almost as a testing ground; seeing it and confronting it and trying to draw forward needed information and understanding. He does not acknowledge the two red

images or the other black image.

Issues and concerns: Cognitive control may be preventing his recognition and understanding of his emotional needs and the importance of allowing them to be experienced in order to work through his grief. He gives expression through his drawing of experiencing anger, sadness, and a need to cry. His effort to scratch out the farm house still suggests his difficulty in accepting the death of his sister and niece, yet he does seem to be aware that changes will result from their deaths, even though they are difficult to face.

Drawing 3 - Image of death now

Attention is drawn to the series of words printed in red. This is the first picture with words. The words (final, the end, crying, grief, relief, hugging, support, painful memory, sad memory) are written under two gravesites. What is central is a series of circles, partial circles and lines (total of 31), outlined in purple. The same color used for the words is threaded through a small portion of the circles. The series of images partly encircle two caskets, one larger than the other, both outlined in brown, with the larger one also outlined partially in black. To the right of these caskets are what appear to be two gravesites, outlined and totally filled in with black. These are the only images within this rectangle that are filled in. To the right of the gravesite are two headstones outlined in black. They are both left blank. What is unusual is that the picture appears incomplete, with images on the right half of the page and lightly fragmented lines on the left half. Two vertically drawn red lines appear as

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barriers between the right and left side of the picture. The proportion of the two caskets is also unusual. They are proportionally too large to fit into the two gravesites made for them. Partialy enclosing this scene (only the left side is left open) is a green border with seven red circles. Outside of the border, to the upper right is the image of a sun and sun rays. Much of the picture gives a sense of transparency. This picture is fairly complex. Some of the words say final and the end; yet, the open left side of the picture, the open gravesites, the incompleted green border, the presence of the headstones positioned aside and the left blank, convey a feelling of unfinished business. The presence of the sun and the green and red colors in the border convey a feeling of hope and life. The words, as well as the cluster of images positioned around the caskets, convey the presence of strong emotions. Generally, the feeling suggested by this picture is one of emotional chaos (grief, ambivalence, hope, avoidance) and unfinished business.

M. has recreated the scene at the cemetery where his sister and niece were buried. The cluster of images around the caskets are the people who came to the cemetery for the burial of his sister and niece. The sun is in his picture, M. states, because it was a nice day. He appears somewhat uncertain why the picture is left unfinished, but states that the left side of the page represents a field that everyone had to walk through after the service at the cemetery.

Interestingly, M. refers to this time as being the most emotional time, describing it as "really mixed up". He describes ambivalent feelings; feeling relieved because "it's over", and guilt because he feels relieved.

This was also a difficult time for M., as he was aware that other people might become quite emotional, and if they were going to cry, this was going to be the time. M. states he remembers this scene so well that he could go for hours drawing in different details. His drawing certainly gives visual evidence to that statement, suggesting that this was a very overwhelming time. His entire focus and energy were spent on taking in that particular moment of time. Even the green border appears to frame the scene at the cemetery.

The sources for his being so affected at the gravesite are also present in his drawing. As he viewed his drawing, he spoke of his feeling of dread as he approached the cemetery, thinking of it "as being so final". M. stated that he tried to avoid burials "cause it seems so final...if you could skip that part...so much finality there." This statement, together with the caskets not placed in the gravesites (which are not large enough,) and the blank headstones, suggest that M. still struggles with accepting the finality of their deaths. M. also saw this time as very emotional for everyone. Sensing his own need to understand what his emotions were all about might why explain M. used words in his picture. Yet, one wonders whether the words (by their generic nature - sad, painful, grief) may distance him from the full impact of his own emotions; whereas, in his second drawing, he drew his emotions using personal imagery (M. stated later that the second drawing was very emotional for him). Feeling that others might become emotional may have made it harder for M. to stay in control of his own emotions. He stated later that he was uncomfortable with publically expressing his emotions such as crying,

finding it embarrassing. His struggle for emotional control at the cemetery is visually suggested by the emotional words colored in red (red symbolic for emotions) and the same color threaded through a section of the people (M. stated that he stayed in the back of the group, as this was easier for him to handle emotionally).

The questioning expressed in drawing one continues in this drawing with M. expressing his increased doubts about an afterlife. M. questions whether his wish for an afterlife in drawing one surfaced because he was more emotionally upset, wondering if a belief in afterlife was dependent on how he felt emotionally. In all of his drawings so far M., has expressed his own emotions, yet seems wary of them and devalues their ability to provide needed information to his questions.

The left side of the page symbolizes to M. the "physical end of the grieving process or whatever. Very final." The understanding of this is not completely clear, whether it refers to a return to private grieving, or the physical aspect of the burial of his sister and niece, or an end to the emotional aspects. Yet, much of what is shown in this cemetery - the emotional pain and struggle for control, his struggle to say a final goodbye and spiritual uncertainty - are all visual reminders of what he must work through in order to complete the picture, and on one level he appears to know this. M. does not acknowledge the seven circles (flowers?); yet, the drawing was made seven months after the deaths of his sister and niece.

Issues and concerns: The finality is still hard for M. to face. He continues his back and forth struggle with his belief in an afterlife. He

sees "no happy ending" because of this uncertainty, and that continues to make it hard for him to face the finality of the deaths. His desire for cognitive control may be preventing him from recognizing his emotional needs and working through them.

Drawing 4 - Feeling of loss now

Focus is drawn to a rectangular shaped table outlined in purple. On the table are what appear to be a series of 15 plates, all outlined in purple (one more heavily than the others and one not completed), and the two in the top center are filled in with black. Beside each plate is the mark "x", except where the two black plates are placed. Printed in black, just below the table, are words expressing "fear of forgetting what they look like, who they were." What is unusual in this picture is the increase in printed words. Three different colors are used to print these words; purple for Thanksgiving, green to describe the family get together and reliving of memories, and black for memories, sadness as well as for words of M's sister and niece and for the husband and son. Only one expression is bordered in black - "miss them" - and one word underlined - "farm". One word has been drawn over in black. Much of the right side of the paper is drawn over, while the left side has largely been left empty. The feeling conveyed by this picture is one of change, melancholy, emptiness and ambivalence.

M. questioned "how do you draw loss?" However, the more he viewed his drawing, he found "the sadder I get." Emotionally, M. stated that he had a harder time doing this drawing, suggesting that he in fact did draw his loss. This is a drawing of the kitchen table at M.'s parent's

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home. The "empty spot" is identified as M.'s sister and niece. The darker outlined plate at the right is where his dad sits, and the incomplete circle at the left end is where his mother sits. M. verbally denies his written expression of fearing that he will forget what they will look like; however, after further self-probing, he states that this is one of his fears. His uncertainty about the meaning of this fear is evident as he works to draw forth additional understanding while viewing his drawing. At the end, he connects his fear to losing "the memories of them". Interestingly, he explains that the coming holiday, Thanksgiving, will be an occasion for everyone in the family to get together and to process a lot of memories. While M. shows that he fears forgetting the memory of his sister and niece, he does not acknowledge the family gathering as an opportunity to reinforce those memories, which would help to reduce this fear. However, his "knowing" of this may be hinted at by his use of green to give expression to the recycling of memories, as green is symbolic of continual life. M. has used green also to print "things we did as kids" and used black to say very much the same thing again, "happy times as kids", suggesting feelings of ambivalence, viewing the past as a source of both sadness and nurturance.

In this drawing, M. is expanding his perspective of the loss to include how it is being lived out by others, as well as focusing on some of the changes resulting from the loss, such as the absence of his sister and niece from the family get togethers, especially important holidays. The anguish and difficulty of facing these changes is made visible by the black that fills his sister's and niece's plates, and by the fact that the

plates are still present. While the scratched-over word is not acknowledged by M., time and energy was invested to take its recognition away. It is similar to the black spot in drawing one and drawing two, suggesting perhaps a continuation of the anger. M. states that missing his sister and niece is the biggest feeling of loss, and he shows this in his drawing, as these words ("miss them") are the only images held in by a frame.

Issues and concerns: M. is beginning to acknowledge the different losses resulting from the death of his sister and niece, such as family gatherings being experienced differently. He is also broadening his perspective of what this loss means by focusing on the ways others are reacting to the loss. His desire not to lose his memories of his sister and niece suggest that he is starting to accept the physical loss of them and the need to rely on other ways to remember them. Although memories of the past are viewed with sadness, there is an understanding that they are important to keep and bring with him. At this point in time, it has only been seven months since they died.

Drawing 5 - Image of death two years from now

Focus is drawn to, and what is most central are, the four red arrows projecting upwards towards the patch of yellow sky. What is unusual is the brown line encapsulating three people on three sides, appearing as a barrier to the remaining images. Proportionally, both the arrows and the brown line dominate the other images. These three figures are reminiscent of the figures from drawing one, but they are not colored in as

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before, and they are only lightly drawn. These figures have legs and arms, giving them a sense of increased power and reduced helplessness. They do not appear grounded, suggesting that there might still be difficulty in moving on in life. They all appear to be moving towards the right. The earth that held them in place in drawing one no longer appears as restricting, perhaps giving visual evidence of not being so overwhelmed by the loss and separation. Yet, the line above these figures appears to serve as a reminder that there is separation between the two places, restricting access and control to what is happening above. There are three grouping of words; those in blue questioning why the view of death would change and viewing who might be touched by death; those in black, asking if unexpected tragedy will be any more acceptable; and those is red (in a red the same as the arrows) which state "still just as final". The feelings conveyed by this picture are: separation, uncertainty (from the questions and lightness of the people) and searching.

M. approaches this drawing by stating that it's "out of my league." He begins his drawing by asking himself "why would it (image of death) change?" Then he draws, which brings out other questions, suggesting that the drawing is causing him to probe for further understanding and search for awareness. M. proceeds to tell his story in this picture, stating that it is basically the "same idea that, when people die, they go someplace else", symbolized by the yellow. Outside of this yellow, there is little definition of what this "someplace" is. In drawing one, he stated that his prior beliefs came from his childhood teachings. His drawings have shown his uncertainty about these beliefs, specifically the existence

of an afterlife. One wonders how he is working with this uncertainty, since the picture suggests that he continues to be just as uncertain about what to believe. Is he integrating his own spiritual and religious assumptions based on his own personal ideas, constituting his own views, or is he looking to an external source to answer his uncertainties? Does he mistrust his need to believe in an afterlife, whatever form that takes? As he views his drawing, he sees the yellow as representing a more "utopian" attitude until something happens again, "bring you back to earth or reality", suggesting that the arrows he has pointing upward to the yellow is unrealistic. Literally, his image points upwards and his rationalizing points downward to earth, showing he still struggles with his ambivalency about life after death and his inability, at this point, to bring a sense of connectedness between life and death, seeing them as very separated (evident by the line that encapsulates the people left on earth). The reduced amount of yellow in this drawing, as opposed to drawing one, may show that his concern about an afterlife is less intense.

M. completes the review of his drawing by reflecting on the finality. He states that there is nothing else that can be done, as if all control has been taken away. This is visually shown by the line acting as a barrier between the people on earth and 'out there', giving expression to a sense of powerlessness and helplesness. Perhaps the way in which his sister and niece died is part of this sense of having no control, as suggested in his first drawing. This suggests that he is still struggling with the "senselessness" of their deaths, which is reinforced by his question: "will unexpected tragedy be any more acceptable?" Finality is still an issue,

as he states "finality is the big thing". Both the arrows and the statement "still just as final" are drawn in red, visually expressing finality in two different ways. The fact that red has been used in previous drawings to hint at or express emotions may indicate that strong emotions still exist within M. in facing this finality. He ends his review of this drawing by stating "there's nothing you can change." While M. can't change the fact that death has happened, would understanding of the many ways that one can work through grief evoke a sense of having choices? In the interview, M. gives expression to his uncertainty about grief and how it is experienced. His questions in his drawing reinforce this sense of uncertainty.

Issues and concerns: Uncertainty about an afterlife continues. Separation and finality are still issues. His view about the finality of death appears to be hampered not only by his uncertainty about his belief in an afterlife, but by the tragic circumstances surrounding for his sister's and niece's death. M.'s understanding of the grief process seems unclear, suggesting that further information regarding grief and the different ways it is experienced and worked through may help give him permission to experience his emotions and grief in his own way. Added awareness that he does have choices as to how he can view the deaths, and live through his own experiences, may aid his present sense of having no control over the matter.

Drawing 6 - feeling of the loss 2 years from now

Two images dominate this picture; a farm house and a table setting. The house, as indicated by the words in the drawing, is the farm house

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from drawing two. This house is much better defined and the structure appears sturdier, more supportive. The house appears unfinished, as if it is being rebuilt. There are no windows. Although this house is only outlined in black and brown and not filled in with color, there is a door (but no doorknob), and a path leading to its entrance. To the left of this house is the light outline of a road. The words next to the house ask about the occupants (their names outlined in the same black and brown as the house) of the house, focusing on how the house, and everything that goes with it, will be maintained (words outlined in blue) and concern for the two people that live in this home, asking if time will fade their pain and sense of emptiness (words outlined in green). Above this house is the kitchen table from drawing four. There are 12 plates outlined in blue, but they are not filled in. Ten (number of surviving immediate family members) of the plates have an "x" marked beside them. The two plates without an "x" are not filled in with black, as in drawing two. To the right of this table are the words "still missing at family functions", drawn in black and brown as is the farm house below and the name of the people who still live there. Joe and Michael are not shown at the table above. All the images are lightly drawn. There is a feeling of new beginnings, as shown by the now restructured yet unfinished house, as well as sadness.

M. expresses his feeling of emptiness in this drawing. He states that this house is the hardest place for him, which he expressed in his second drawing and which he reinforces in this drawing. He does not scratch over this house, and he has reinforced its structure since drawing two. This appears to be an acceptance that life will go on in this house. The

difficulty in facing what those changes will be are indicated by the absence of windows to see what is happening inside and the absence of a door by which to enter into the house. His concern over who will look after the garden and flowers that his sister once attended, and whether his sister's husband will ever remarry, show his awareness of change, not just for himself, but for his sister's family.

The kitchen table at his parents' farm is seen as a easier place to be. The loss is less obvious, as there are so many other people around. At his sister's home everything there reminds M. of her, and any change is a reminder that she and his niece are no longer present. M. finished viewing his drawing by stating "that it will always be so different down there without them." It appears that M. accepts that his sister and niece are physically gone and that changes will occur in many ways, although it is not clear whether M. recognizes that each change is another loss to grieve.

Issues and concerns: It appears that, although it is difficult for M. to accept the finality of his sister and niece's death, he is closer to that step. He is able to look at the house of his sister and acknowledge that life will go on, and that changes will occur. Facing these changes is very difficult, and being in the house is hard on M. It is there that he feels the emptiness left by the physical absence of his sister and niece. Whether M. sees this emptiness within himself or whether he views it externally externally is uncertain, as M. distances himself from emotional terms by referring to "you" rather than" I" in the texts that accompanied these drawings. Emotions still appear to be a difficult aspect for him to deal

with.

> Acceptance of death must not be intellectual only but needs to be of emotional acceptance as well. What appears to be acceptance can be very destructive when acceptance is only intellectual. (Schneider, 1989)

Case Study 5

L. is 37 years of age, mother of two, whose father died unexpectedly from a heart attack (one year prior to interview). He was survived by his wife and 5 children, including L. Living far from her family and not getting to spend more time with her dad made her both angry and sad. The loss also triggered the loss and distance she feels from the remaining family members. L. believes that the strengths that helped her in her grieving were: self reflection, looking at things from a lot of perspectives and allowing herself to be really sad, as well as her sense that life has meaning.

Drawing 1 - Image of death at time of loss

What first draws attention are the 40 images appearing as lightning bolts drawn in blue and purple with strongly executed lines. They appear to be exploding outwardly, literally right off the page. What is central in the picture, as well as unusual, is the seven-pointed star. Though encapsulated by the lightening bolts, it appears intact and strong, as it is colored in with purple, blue (same colors as in the lightening bolts), and turquoise, and totally outlined in yellow. The lightning bolts, taken altogether, are excessively large compared to the star, yet each bolt singularly is relatively the same size as the star, except for a few. Most of the paper is dominated by the lightening bolts. The feeling conveyed by this picture is that of being overwhelmed by some enormous release of energy, yet the steady presence in the center of the star surrounded by the yellow gives a feeling of hope and steadiness.

L. refers to these bolts as "sharp edges" that literally grabbed her with pain, brought on by the news of her father's unexpected death. She's uncertain, however, about the star in the center, stating she does not know its meaning (symbolically, a star stands for the eternal). Only

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upon further probing does she see it representing a "life force" or "something" that exists within her shock, "a spiritual sense" that death is part of life (suggesting a connectedness between death and life, further suggested by both elements sharing the same colors). Even with that realization, however, L. states her sense of being overwhelmed by the death of her father. This is evident as her image of shock overwhelms the drawing, extending beyond the boundaries of the paper.

There is also the awareness that what is happening is beyond her control and that the overpowering sensation makes death seem larger than life itself (referring once again to the life force in the center ?).

L. sees the shock waves as representing the permanence of change brought about by death, describing the change as "it's going from one life space or energy to another", a complete break from a former way of being. The image gives visual expression to the change, as the jagged edges are shown to be breaking away from the force in the center. What is unclear here is what the "it" refers to. One wonders whether L. sees death as an extension of life lived out in another form and space, or is she referring to her own feeling of change brought about by her father's death, or both?

It was important to L. that the drawing show what she felt, not caring what it looked like. She stated she "didn't want to make a nice picture that fit together." Interestingly, as L. views her drawing one last time, she focuses on the very image (the star) that she seemed most unclear about: "it looks very small." The star's meaning laid hidden from consciousness at the beginning, while she searched for understanding. "Attention is

truly the start of... understanding or processing" (Baron, Byrne, 1984, p 97).

Issues and concerns: L. shows that she is overwhelmed by the suddeness of her father's death, feeling both shock and a realization that there is nothing she can do. Yet, the star in the middle appears as a reminder that death is part of life, providing L. with some sense of order, despite the tremendous "blast" and "jarring" in her life brought about by the death. Change has been acknowledged by L. as a result of the death. Whether she is acknowledging that the change exists for both her and her father is uncertain at this time. Her statement that the change implies a different way of being also suggests the probability of transformation. Her desire to do the drawing for herself and her expression of not caring what it looked like suggest that she is validating and honoring her own needs.

Drawing 2 - Feeling of loss at the time of death

What draws the attention is the flower which appears in the upper left hand part of the page. Its orange color gives a vividness, as do the yellow bud and green stem. Yet, four of the petals are falling away from the flower (similar to the jagged edges in drawing one, breaking away from the center force), as are the two leaves. Only one petal remains attached. The flower floating upwards appears to be looking down, watching it's own destruction. There are several unusual aspects to this drawing. First, the flower appears healthy, as shown by it's bright colors. On the other hand, the flower's disintegration suggests death, providing a sense that what looks to be one thing may be very much another. Secondly, the

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five petals resemble huge teardrops. Central to the picture are two images. One appears to be a road colored in turquoise, open at one end, and blocked by a black brick wall at the other. Twelve bricks make up the wall. The other image is that of a red circle drawn beneath the part of the road that is open. Above the road are two jagged forms, one enclosed in the other, both colored in purple. The jagged edges are similar to those appearing in drawing one, but they are balanced with the rest of the picture and not so overpowering. They appear contained as evidenced by their complete enclosure, rather then reverberating off the page as before. Of the four images, only the flower is completely filled in with color. The road and the circle appear very one dimensional, and all the images appear as if they are suspended in air. Despite the intital brightness of the flower, the feeling conveyed by this picture is one of a trick being played (the flower appears healthy, yet it is disintegrating) and of sadness. There is also a feeling of fragmentation, as all the images appear to be ungrounded with no apparent connection to each other.

L. sees the drawing as an expression of her disjointed feelings, and it gives visual expression to her mixture of feelings, which include: sadness, shock, anger, numb, emptiness, nothingness and being in limbo. Her images not only express these feelings, but show the source of these feelings as well. Her sadness comes from the suddeness of her father's death when outwardly, like the flower, he looked so vital. One wonders whether L. is still struggling with the reality of his unexpected death. The petals and leaves broken off from the nurturing flower are still full of color, as are the bud and the petal precariously placed on the stem,

which is itself uprooted. Interestingly, L. appears uncertain whether to refer to part of the image as petals or teardrops. In L's first drawing, she showed that death was a natural part of life; whereas, in this drawing, there is a sense that tears are a natural response to death. The jagged edges are still representative of the shock continued from drawing one, but now they also represent the added emotion of anger caused by L.'s inability to change the reality of death. The other two images (the road and the circle) appear to be representative of the other emotions, literally drawn out as she becomes aware of what her father's loss means to her. L.'s feeling of emptiness stems from her awareness that a road once travelled has come to an end. She then adds the words "almost", suggesting that the barrier may not be permanent. Again, what is not completely understood is who travelled on this road. She gives visual evidence to the fact that she may still be working this out, in that she did not identify her image as a road until she was finished, and only then did she draw the wall. The open circle represents L.'s feeling of numbness, nothingness and being in limbo (visually shown by the transparent and one dimensional appearance) The source of these feelings is the realization that the space her father physically filled is now left empty.

The images in this picture portray her emotional reaction to her father's death and the sources of these emotions, as well as an awareness, on one level at least, of what she must do now as a result of his death. Furthermore, the image (tears emerging from the dying flower) suggest that L. understands that this is part of a natural process.

Issues and Concerns: L. is still struggling with the reality and

acceptance that her father, who appeared so healthy, has died. Shock is shown to be vastly reduced, and now other emotions are being felt (anger, emptiness, nothingness, limbo) as she begins to realize the impact of his death (i.e., life as travelled before has ended and his physical presence is gone). Where her focus had been on the physical and emotional impact caused by her father's death and the resulting changes in both her and his existence (awareness at least hinted at in both drawings), there is now a suggestion that she knows the grieving that must follow.

Drawing 3 - Image of Death now

Attention is drawn to the 21 teardrops, filled in with the same vibrant orange as the petal/teardrops in the second picture, all but five outlined in dark orange and five outlined in black. These are more definitely defined than in the second drawing. What is unusual are the five black bordered teardrops, which is the same number of teardrops which appeared in the second drawing. Central to this picture are two images, a curving black road and a rainbow with seven bands of color: purple, blue, green, yellow, red, and two different shades of orange. This rainbow extends off the page. Both the rainbow and road appear transparent. The road appears to be moving towards the rainbow, yet does not quite reach it. The teardrops are falling down towards both the road and the rainbow. The images appear less fragmented than in the second drawing, and there is a sense of connectedness and a natural flow in the lines. The feeling conveyed by this picture is one of hope, even joy, yet the teardrops outlined in black, and the black empty road

Drawing too light to be put on microfilm.

convey a sense of both sadness and aloneness.

L. now sees both the happy and sad aspects of death. The tears that were hinted at in the second drawing are now fully acknowledged. She sees crying as a necessary and natural reaction to death, and, if shed, the tears are seen as having healing powers, "like a healing kind of rain". She visually shows this, as the tears are colored in orange, giving a vibrancy about them, yet the black bordered- tears are reminders of the sadness, too. As the tears fall down toward the road and rainbow, they do appear more like rain. The road represents the journey to another space that happens after death, and the rainbow is symbolic for L. of this other space. One wonders if the road closed in drawing two is reopened, now that she understands what she must do to reach a state of completion in her grief.

L. appears uncertain as to what exactly the rainbow represents, tentatively identifying it as the spirit world, a larger kind of universe, and, after further probing stated, "yeah, I think that's what it is." It was important to L. that she remember all the colours of the rainbow. Now she sees her rainbow as representing a completion, seeing it as a part of life as she saw death as a part of life. She is viewing life, death and the journey after death as all part of the natural order of things. As L. views the curves in her images, as opposed to the sharp edges in her first drawing, she is pleased, stating she wasn't aware of the curves but that she did know that she felt much more peaceful now, and that the curves just happened. Of all the images, only the road appears bleak. As L. views this road, she said that it was necessary to be black; as it could be difficult to travel,

yet, if travelled to the end there would be completion (symbolically, the road represents movement along a journey on which obstacles must often be overcome, symbolizing the course of life). Although hinted at but not acknowledged by L., the journey seems to be hers as well as her father's, after death.

This picture depicts a journey, partly her own, and a promise of hope if followed. It depicts more action then reaction (as in drawings one and two) and appears to be leading the way to the beginning of her journey, preparing her for the difficulty ahead but giving hope that, if travelled, there is completion (symbolically a rainbow stands for different states of consciousness and the meeting of heaven and earth). L.'s view of the tears as being healing and natural are visually shown by their falling on the journey that awaits. The fact that the road and rainbow don't meet gives visual evidence that there is work yet to be done.

Issues and Concerns: L. does not appear to feel as fragmented as before as the picture seems better organized and balanced. She does not see death as totally sad, but as a natural process that leads to another universe. At the same time, she appears to understand that she too must travel a course and that it will not be an easy one, but a necessary one if she is to complete her grief. The fact that the tears are seen as not only sadness but providing healing as well, and are boldly presented in her picture, gives a sense that she is not ignoring or devaluing her emotions.

Drawing 4 - Feeling of loss now

The presence of the large black rectangle in the center draws immediate attention. It is encapsulated inside two larger red circles, one

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circle inside the other, a reminder of the smaller red circle that appeared in L.'s second drawing. There are 6 lines travelling through both circles. Three of the lines do not reach the rectangle while the remaining three touch or go inside. There are several unusual aspects to this picture. It is the first picture with all the images contained within one framework. Also, it is the first picture drawn which shows people and other environmental features such as a home. Drawn within the outer circle are different images surrounded by a fence-like image. All the images are outlined, and none are filled in with color. This is the first drawing with words presented in the picture, "all things in moderation". The feeling conveyed by this picture is one of containment, order a sense of great emptiness.

The large rectangle (symbolically the rectangle is the shape formed by man when preparing any space or object for immediate use in life) represents the empty space left by her father's death, similar to the feeling in drawing two, and L. states that there is nothing she can do. Yet the picture and the text that accompanies this drawing suggest that she is doing a lot of work to fill in the feeling of emptiness that appears to exist within her. The images around the outer circle are representative of the reflecting she has been doing of her past life with her father, and of all the different aspects of his life. The recycling of memories has not yet replaced her emptiness, yet these memories are surrounding her emptiness. That these memories will one day fill the emptiness that exists within her is suggested by L., as she has drawn a line connecting each memory to the very center, waiting to be internalized. The drawing

shows that L. has looked not only at the happy times with her father, but has reviewed her relationship with him as completely as possible, including the times that were not always good. The images show his role as a parent, one where he was the disciplinarian, one as the father who would swing his daughter around when dancing and one recognizing his fiery temperment (the yellow lightning bolts). Working on this drawing elicited much emotion from L., sometimes bringing out tears, sometimes laughter as she remembered something else. The work fed the drawing, and the drawing continued to feed the awareness. We see her working in a symbiotic way by containing important aspects of the recycled memories and channelling energy towards a relationship with her father in a new way. L. stated during the interview that being so distanced from her family has made it necessary to go through the memories alone, and their importance is made visual by the extra reinforcement she has put around these memories to keep them close to her. That there is a fragileness about her memories is suggested by the way they have been drawn. Interestingly, the first three drawings are drawn with strong lines and colors. When she draws images depicting her father and aspects directly connected to him, the drawings are executed with a lightness. The more abstract parts of the picture, the circles and the rectangle with the lines are excuted with more definition and darker lines.

Issues and Concerns: L. is working through her grief by working through her unresolved relationship with her father and family. L. appears to be taking action to have something come into being, and that

is the continuation of her relationship with her father, but in a new way - through memories. She appears to be seeing that parts of her life are not isolated units, but interconnected as she reviews different aspects of her past and works to bring them forward. The emptiness left by her father's death is still strongly felt.

Drawing 5 - Image of death 2 years from now

There were two attempts by L. to draw this image. The first attempt was drawn horizontally on the paper (the only time she chose this direction). The circle was so large that it could not be contained within the page. In the second attempt the circle is drawn vertically and fits onto the page, but barely. What is unusual is that both circles use up most of the page. In both drawings, the large circle is threaded through with three colors, turquoise, pink and purple, while inside, there is an explosion of yellow light of intense brightness. It is difficult to tell whether the explosion is outward from the center or towards the center. In the first attempt, the outer rim could not totally contain this energy while in the second drawing there is complete containment. In the first attempt there is a yellow star image in the center surrounded by 24 yellow lines. In the second picture there is a 7-pointed star image in the center (a reminder of the 7-pointed star image in the center of drawing one) closed in by a yellow circle with 16 yellow lines surrounding the inner core. It appears as a dazzling image of energy. The whole picture resembles a mandala. "Mandala is a tool that evokes an expansion of consciousness. It also has a background note of containment..concerned with security" (Rinpoche, 1982, p. 1). A feelling of joy and energy is conveyed by this

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picture, a rebirth.

L.'s ability to verbalize what this image is about seems dependent on reporting, literally, the description of the drawing, as if the understanding can be drawn but the words to express it aren't adequate. L. views the outer rim as a mist or a haze, and only after further probing sees it as representing the environment and then, later, as the universe "out there". The core of the picture represents "energy", the flash caused by the great "shift in energy" changing from one energy state to another. L. sees this burst of energy similar to that caused by death. . The explosion that took place in drawing one was seen as reverberating and overpowering shocks experienced as a result of the sudden death of her father. That explosion was outside, and now the explosion appears to be inside and the outer part appears to be friendlly and protective (as suggested by the soft colors). The 7-pointed star image in the first drawing is still present and in the center, but the balance is better and the star is not so overwhelmed by the change in the world as in drawing one.

There is a sense that a change is taking place inside L., and even though it appears intense, its "energy" is contained by the inner circle and the "energy", rather than going away, appears to be coming back to her. L. compares this drawing to one which she did earlier in a classroom, describing that one as similar to a near-death image, depicting a tunnel with a bright light at the end. She finishes viewing this picture, seeing it as being intense, depicting a"shift in energy".

Issues and concerns: This picture was difficult for L. to verbally express, yet it appears that she is experiencing another intense moment

in her life, though this one appears more joyful. This may be brought about by her recycling of memories of her father and feeling less threatened by his death, and the awareness that these memories are for her to have always, thereby creating a sense of continuity. The friendlier universe may be an indication that she is more comforted by a belief in a spiritual universe, whatever that might mean for her. Also, aspects of her grief work, shown in the previous drawing, may be entering a stage of completion.

Drawing 6 - feeling of loss 2 years from now

Attention is drawn to two aspects of this picture. First, is the two red circles, one inside the other. The second is the four teardrops outlined in bright orange. Unlike the previous teardrops, these are not filled in. The trajectory of three of the teardrops is towards the seven people below. What is central in the picture is the large center space bordered by a red circle and a yellow circle. This yellow band or outline is similar to the yellow surrounding the life force in drawing one (safeguarding its continuance) and the energy force in the fifth drawing (giving focus and direction to the energy outside).

Inside this contained inner space are five different scenes, similar to drawing four. All the scenes except for the teardrops are outlined in brown and are not filled in. One scene is of seven people (minimally defined) sitting around a table. The other scenes show a home, teardrops, a wall, and two people looking like they are at play. These images are evenly spaced with a fair amount of space still left empty. The outer circle is empty. The fourth drawing had a empty rectangular

Drawing too light to be put on microfilm.

box and images in the outer circle. In this drawing, there is no rectangular box, and the scenes are now in the center core. The two red circles are more expansive than in drawing four. The outer red circle barely fits in the top left part of the paper, and it is shaded in with a broader rim. When laid over drawing five, the outer circles are the same size. There is a feeling of transparency in the scenes inside the inner core. Several feelings are conveyed by this picture. On the one hand, the once empty rectangle filled with images denotes transformation and completion. On the other hand, the tears and open space continue to suggest both sadness and unfinished business.

L. stated she found the drawing very good to do, and that she did not know why she had drawn the memories differently until the drawing was completed. This shows how drawing brought unconscious knowing to conscious awareness. L. didn't draw the black rectangle, because she felt it wasn't there anymore. The memories are now seen differently, not only with sadness but with positive feelings, as visually shown by the yellow band around the memories. Yellow was important for L., as she sees it representing positive feelings, comparing it to the positive feelings in drawing five. The yellow band also appears to be reinforcing the containment of these memories, which she had worked hard for.

Understanding of what caused the disappearance of the black rectangle is provided in L.'s drawing. The work directed towards the recycling and re-examination of memories, looking at both their good and unhappy aspects, has brought these memories inside herself. L.

would refer to this as a "spiritual connection" (from inteview) with her father. This appears to be confirming that the change and journey referred to in drawings one, two, three and five was as much hers as her father, and that the spiritual force and universe referred to in drawings one, three and five was her own spiritual process - working towards a sense of understanding, wholeness and of connectedness with her father and herself in a new way, a spiritual connection. It appears that, at one level at least, there was a recognition of an inner core of knowing and being, visually given expression by L. with the star image (described by L. as a spiritual force and energy force); which, if followed, would lead to a feeling of connection to a greater flow of consciousness and self-growth, and a new way of continuing a relationship with her father. L. states that some of the scenes from drawing four are in this drawing, but internalized, and that some of the images are new. The death of her father, L. states, has triggered the loss and distancing from the remaining family members, and that this is being grieved, "I think that's going to be an ongoing thing." The teardrops are seen as being partly for her father but also are partly connected to the loss of her family. This is visually shown, as one of the teardrops fall towards the open space, while the remaining teardrops fall towards the family below. Yet, the teardrops are not filled in, suggesting that the intense pain and sorrow present in earlier drawings has lessened.

These memories are not only protected and contained by the inner red and yellow band, but also are seen as being in a container, shown by the outer red circle. L. became aware of this after she had drawn her

picture. L. does not see her grief work as being finished (interview), and this is shown in her drawing by the presence of the teardrops.

Issues and concerns: Rebirth into a new relationship with her father. It appears that L. will experience life with a greater depth of meaning, as she has and is continuing to connect parts of her past and bring them together in the present. Her focus appears to be more on working with other aspects of her life, with less energy now being directed toward acceptance of death. She has apparently moved through an initial acceptance of his death. She has now taken what was important about her father and honours it within herself.

Who will teach me now that
my (father has) gone...?
Who will tell of times I wish I knew?
Who will direct my journey
So that I will come out right?
The years are clouds which
Cover my ancestors.
Let them sleep.
I shall find my way alone.
(Wood & Howell, 1974, p.53)

CHAPTER 5
SUMMARY, GENERAL DISCUSSION AND CONCLUSION

This concluding chapter will refer to the data analysis to discuss the various ways these drawings were an effective tool in understanding and working with each individual's grief experience. Specifically, five contributors to understanding grief through the use of drawings will be discussed. Various issues referred to in grief research will be discussed as they relate to the experience of each of the individuals in this study. These include: theoretical frameworks, secondary losses, symbiosis, and spirituality and religious beliefs. Reflection on past research on drawings will then be discussed. Next will be a discussion how these findings can be integrated back to counselling and to the individual. Finally, implications for future research will be considered.

Contributors to understanding and working with grief through drawings

A synthesis of each individual's drawing can be referred to in Table one to five. How these drawings helped in understanding and working with each individual's grief experience will be discussed.

Drawings, when accompanied with narration, could spotlight areas of incongruity exisiting within the individual

Words are often used to validate something we want to believe about ourselves or to distance ourselves from . At other times, verbal

TABLE 1 - Synthesis of D.'s drawings

Case # 1 - D. - Drawing 1 - Image of death at time of loss

cloud with swirls	someplace good next stage after death death not final hinted - anxiety over belief of afterlife, facing family dissension, ambivalence about grandmother's death
celestial image	journey to afterlife belief in afterlife important to keep fear of what was going to happen to grandmother after death hint-conscious effort by D. to distance herself from doubts in her belief
curtain	window hint- hesitancy to face family dissension triggered by grandmother's death
figure in bed	grandmother at time of death sense that essence of grandmother has left to journey to next stage after death desire to see grandmother at peace anger that grandmother has died and left her alone
bible	source of comfort while dying placed on stomach - died of stomach cancer reinforcing importance of faith to D.

Drawing 2 - Feeling of loss at time of death

large pillar	D. feeling she had to be the support for everyone Being the support not a comfortable position for her Overwhelmed at prospect of supporting herself Anger - no one for her to lean on first time supporting herself through a crisis desire to lean on grandmother
smaller pillar	grandmother - dying and after death supporting role desire to keep grandmother with her ambivalence toward grandmother - anger and peace
figure in chair	D.'s mother seen as helpless, little child needing support from her mother (grandmother) hinted at - D.'s anger towards her mother

TABLE 1 – Synthesis of D.'s drawings

Drawing 3 – Image of death now

cloud with swirls	affirming belief in an afterlife anxiety over belief and grandmother's death need to impose positive view vs. difficulty facing negative feelings relating to grief
container with 40 circles	tears hinted at – possible need to cry distancing herself from emotional needs preparing to support herself
11 flowers 12 stems	sad death, but not final stage struggle letting grandmother go closeness to grandmother

Drawing 4 – Feeling of loss now

large container with 6 buds	symbolizes grandmother played a big part in D.'s family hint – D. preparing to be less dependent on grandmother and stand on own – D.'s own growth buds the memories of grandmother
4 other containers and plants	grandmother her support and on her side difficulty of facing family without support of her grandmother members of the family, brother, father, mother, D. D.'s ambivalence towards her mother: identifies with her – trying to separate from her.

Drawing 5 – Image of death two years from now

6 blue birds	separation of D. and grandmother freedom – another stage of life transition into a new life
2 clouds	struggle with uncertainty about afterlife – less intense
tree with swing	swing – unsure of meaning – playful, joys of life, unknown hinted at – own youth, being dependent
tree without swing	transition into a new life for D. standing on her own hesitancy to take on this role some resistence to letting grandmother go

TABLE 1 - Synthesis of D.'s drawings

Drawing 6 - Feeling of loss two years from now

1 tree without fruit	grandmother grandmother no longer a part of the family in the same way separation accepting finality of death
4 trees with fruit	D.s family - father, brother, mother and D. missing grandmother as a support grandmother and D. often on same side mother and D. closer than other family members facing the family alone unfinished business with mother, triggered by death of grandmother apples season - time spent with grandmother
40 picket fence	important to keep her family together
40 tufts of grass	suggesting new life, growth, renewal

D.'s grandmother died after a long illness. As a result of her grandmother's illness, there was renewed family dissension among the immediate family. D.'s main support during the different crises in her life had been her grandmother. With her death, D. was left to face her family alone, and D. felt anger and overwhelmed at having to support herself as well as others after her grandmother's death. It was hard for D. to accept that she had to now support herself, making it hard for her to accept the finality of her grandmother's death. A desire to see things in a positive way kept D. from acknowledging her uncertainty regarding her religious beliefs, adding to the difficulty in letting her grandmother go. D. appears more accepting that her grandmother cannot be there for her in the old way and views her in a different way. She also appears to acknowledge that there has been a change for herself too, though other changes such as her relationship with her mother go unackowledged. Unfinished business for D. appears to be resolving some of the feelings she has towards her mother which were triggered by her grandmother's death.

TABLE 2 - Synthesis of Mrs. M..'s drawings

Case # 2 - Mrs. M. - Drawing 1 - Image of death at time of loss

flame with black lines	light in her life put out by husband's death death putting out husband's life difficulty in accepting finality of husband's death hinted at-change in her life Mrs. M. left without sense of direction
candle	years her husband lived
melted wax	people husband touched during his life

Drawing 2 - Feeling of loss at time of death

door	life as experienced before husband's death has ended difficulty for Mrs. M. to face and acknowledge changes sad and lonely
empty paper	void numb feeling world should have come to an end

Drawing 3 - Image of death now

7 people	her stages of life - baby, young person, with partner, then left alone alone - left without direction husband's death unexpected not wanting to face her husband's death
road	road of life travelled need for her to find new path difficulty facing life's journey alone
vertical line	wall death hints that something may exist beyond death
drawn over image	husband difficulty in facing death of husband

TABLE 2 - Synthesis of Mrs. M.'s drawings

Drawing 4 - Feeling of loss now

figure	Mrs. M. Lost , uncertain of her direction how alone she feels facing life alone and overwhelmed by this hinted at - anger at being left alone
forest - trees, leaves	sees herself like a leaf in a windstorm directionless and without purpose overwhelmed at prospect of being lost in world, alone

Drawing 5 -Image of death two years from now

11 tracks	life's journey leads to death she is on this now - heading towards death direction for now difficulty of travelling in life alone
5 1/2 balls of light	light leading her towards death hope that death is comforting uncertainty in belief
tunnel	death unsure of death's meaning death faced alone

Drawing 6 - Feeling of loss two years from now

2 heads	continuance in feeling sad hinted at - cut off from expressing her emotions aloneness
horizontal line	life will not change much little hope depression - 6 out of 10 on a scale
empty paper	emptiness not seeing where she fits in the world profound sense of isolation void in her life

TABLE 2 - Synthesis of Mrs. M.'s drawings

Mrs. M. has lived much of her adult life being a wife and mother, putting the needs of the husband,in particular,first - stating her desires were not that important. With the unexpected death of her husband five years ago, Mrs. M. finds it difficult to find direction in her life. Mrs. M. saw her husband as providing the light and direction in her life. She is overwhelmed by his death and finding herself alone. She appears to be stuck in her grieving, as her drawings show her reacting to her husband's death, with little visual evidence of creating a new direction for herself. There is little evidence of Mrs. M. reflecting on her past life and assigning value to her own life. Without purpose and meaning in her life she feels aimless. Continuing to find it difficult to face her husband's death, being afraid of her own emotions and trying not to think too much is hindering Mrs. M. from working through her grief.

Case #3 - B. Drawing 1 - Image of death at time of loss

figure	B.'s mother at time of death just sleep death physically messy - bladder and bowels go death too sickening to imagine
bed	death bed anxiety about physical aspects of mother's death
eiderdown	cover for mother anxiety about physical aspects of mother's death

Drawing 2 - Feeling of loss at time of death

figure on top of moutain	B. before her mother's death hinted at - lack of self-identity
fallen figure	helpless and overpowered by mother's death felt like being dropped from a mountain to a cave feels like being in a hole despair reminder of how she felt from a past relationship
arrow	depth of her fall taken away from her mother B.'s life changed
empty page	feeling alone in the world difficulty facing her grief

Drawing 3 - Image of death now

urn	person cremated unfamiliarity with death and aspects of death
word	distrust of her drawing to convey it is an urn hinted at - anger
empty page	distance from family, friends who share similar culture and view of death

TABLE 3 – Synthesis of B.'s drawings

Drawing 4 – Feeling of loss now

1st attempt figure in hole flat on back	helplessness still overpowered by mother's death resisting her own feelings
2nd attempt figure in hole standing up, arrows	stuck in grief, not making any progress frustration and helplessness encapsulated in her grief questioning her ability to cope with her grief attempt to live up to societal expectations – redraws to look like she's trying to cope
empty space	fear of being last living member in family, feeling very alone in the world avoiding the uncertainties of her life

Drawing 5 – Image of death two years from now

figure on slab	B.'s death donated body to medical school sees as doing one good deed for the world
words	anger own death difficult issue hint of much retained emotion

Drawing 6 – Feeling of loss two years from now

figure in hole	powerless, helpless in own struggle with grief wish for herself to get out of hole lack of unity within herself, fragmented
empty paper	emptiness, void lack of energy uncertain of her place in the world

B.s mother died in Denmark and her urn was placed in an unmarked grave. This is a common practice, as B.'s father was buried in the same way. Since B. was not present at either death, her understanding of death comes from what others have told her. As a result, B. has been left with a negative view of death. Distanced from death, B. also shows herself to be distanced from how to grieve, as she was not able to return to Denmark until some weeks after her mother's death, and did not go back for months after her father's death. B. appears to have an external understanding of what societal expectations are regarding grief, and what she is feeling appears to be quite different. These circumstances, her fear of being the last surviving family member, and her inability to explain and share her grief with those around her, have left B. feeling very alienated and uncertain about the world in which she lives. Distance from death and grief have left her with few coping skills with which to work through her grief. She feels quite stuck in her grief and quite uncertain, overpowered and helpless as to what to do about her present situation.

TABLE 4 - Synthesis of M.'s drawings

Case #4 - M. - Drawing 1 - Image of death at time of loss

celestrial images	sister and niece hopefully going someplace after death death not so final
12 people	family members left behind difficulty in saying goodbye helplessness
mountain and ground	feeling of separation powerlessness and loss of control
yellow sky and sun rays	someplace where it is happy ambivalence - questions whether afterlife or not hope
squiggles	hints of emotional feelings - anger, sadness, need to cry

Drawing 2 - Feeling of loss at time of death

3 dark clouds	anger
rain cloud and rain	sad hint of M.'s need to cry
two faces	reminder sister and niece missing
farmland and farm house	reminder of what has been lost mad triggers his memories and emotions the most reminder that things will never be the same again difficulty in accepting and facing the losses and changes lonesomeness family that still lives in home not the same
squiggles	hint of unacknowledged emotions

Drawing 3 - Image of death now

cemetary - caskets, headstones, burial plots, border, 7 flowers	where sister and niece buried most emotional time - overwhelming source of ambivalent feelings - glad it's over, guilty for feeling glad where other people express their emotions represents being so final discomfort with the finality - difficult to face uncomfort of public display of emotions - struggle for control 7 months since the burial
cluster of circles	people who came to cemetery reminder of emotions, his & others
words	own emotions at cemetery wary of other's emotions hint words distance from own emotions
unfinished half of picture	finality physical end of grieving process return to privacy hint of unfinished grieving

Drawing 4 - Image of death now

table setting	sad kitchen table at M.'s parents' home family gathering during holiday reminder that sister and niece no longer present family get togethers to be experienced differently time of recollecting memories difficulty facing the changes and the permanence
words	importance of not losing memories questioning how loss is being experienced by others hinted at - continuance of anger fear of forgetting what they looked like

TABLE 4 - Synthesis of M.'s drawings

Drawing 5 - Image of death two years from now

yellow sky	hope for an afterlife seen as utopian attitude till brought back to earth of another death
arrows	hope for an afterlife finality nothing can be changed
horizontal line	life and death seen as separated control taken away powerlessness and helplessness
words	acknowledges difficulty of unexpected death hint of strong emotions in accepting finality
3 people	reminder sister and niece missed less overpowered by death yet difficulty with separation

Drawing 6 - feeling of loss two years from now

table setting and words	sister and niece still missed pain less intense with change emptiness
farm house and words	acceptance that home of sister changed difficult still to face changes emptiness acceptance life will go on for family remaining

M. was overwhelmed by the deaths of his sister and niece, struggling with the finality of their deaths. Adding to this difficulty was M.'s uncertainty regarding his belief in an afterlife, wishing a happy place for them to go, yet doubting the existence of such a place. To help work through his grief, M. turns to rational logic to give him the answers he seeks to the many questions he asks. Reliance on rational logic and cognitive control tended to distance M. from recognizing his emotional needs and working through them. Yet, through his search for understanding, M. begins to recognize the different losses not just for himself but for others. He also begins to see the importance of keeping memories of his sister and niece. Old patterns of believing and relating to the world such as his religious beliefs, trusting rational logic to provide answers, and wariness towards emotions are being challenged in his grieving. He has moved closer to facing the changes resulting from his sister and niece's deaths, yet their remains unfinished work with his grief.

Case #5 - L. - Drawing 1 - image of death at time of loss

40 jagged edges	shock from suddenness of father's death break from one form of existence to another death overpowering loss of control
7-star	reminder that death is part of life life force

Drawing 2 - feeling about loss at time of death

flower	father looking so vital yet dying death part of natural process hint that grieving natural outcome of death
jagged edges, one enclosed in the other	shock from death but more contained anger that father died
road - brick wall	life as travelled changed forever journey travelled differently - hint for both emptiness
empty circle	emptiness, nothingness, numb father no longer physically present

Drawing 3 - image of death now

21 teardrops 5 outlined in black	crying necessary and natural reaction to death tears if shed have healing powers happy and sad aspects to death
road	journey after death - hint for both could be difficult to travel leads to completion
rainbow	initially does not know meaning spirit world - larger universe represents completion

TABLE 5 - Synthesis of L.'s drawings

Drawing 4 - Feeling of loss now

black rectangle in inner circle	emptiness within left by father's death
outer circle with scenes	recycling of memories reflecting on relationship with father - good and unhappy times memories seen as important to retain
six lines	Memories to be internalized and fill in emptiness

Drawing 5 - Image of death 2 years from now

1st attempt at drawing	attempt at containment
2nd drawing outer circle	initially unsure - haze or mist universe - environment seen as similar to tunnel with bright light at end
inner circle with 7-star surrounded by rays	change taking place burst of energy - hint that change taking place within L.

Drawing 6 - Feeling of loss 2 years from now

outer circle	importance of keeping memories contained
inner circles with memories, tears	reminder of unfinished grief work sadness transformation and rebirth into new relationship with father - through memories positive feelings

L. initially experienced the shock from the suddenness of her father's death. While overwhelmed by his death, there was an awareness that death was part of life and that her father's death meant change for herself as well. L. went from feeling fragmented to the recognition that it was necessary for her to experience her grief, however difficult that may be for L. She did this by experiencing her emotions, reflecting on the life of her father, recalling the good and unhappier memories of her father. As L. worked through her grief, she became aware of other losses triggered by her father's death. L. was able to connect parts of her past and bring them to the present. L. had taken what was important about her father and internalized it within herself.

expression can imply understanding, when the words are merely guideposts yet to be understood within the individuals particular lived experience. Behavior, too, can be lived out to answer perceived societal expectations, instead of honouring the mind, emotions and spirit of the individual. These drawings were a rich source for highlighting areas of incongruity existing within individuals, thereby aiding in both the understanding of their grief experience and identifying factors which may be hindering their grief work.

In her interview, Mrs. M. (case #2) states that she had learned to accept her husband's death and that she had dealt fairly well with her grief. She states that since her husband's death, things haven't changed much for her. She then proceeds to say that things would never be the same, and then struggles with acknowledging the permanency of some of these changes. While there was inconsistency with what she was saying (perhaps a struggle to project one thing while feeling another), her drawings showed consistency with what they were saying. Mrs. M. gave visual expression to her feeling that the world had changed completely for her. A life that once had meaning and purpose is shown now to feel aimless and without direction. Her statement that she has learned to accept her husband's death is challenged by her drawings. In drawing one, she finds it difficult to show the flame that represents her husband as extinguished, yet she states that the light has gone out. In drawing three, she draws her husband lying at her feet, but this image is not initially acknowledged by Mrs. M. In fact, she attempted to draw over her orignal depiction of him by using the color black to erase out his

image. She shows herself recoiling from his death and going back to what she once had, revealing that she indeed was struggling with accepting her husband's death. Mrs. M. reacts with anger when asked to draw her feelings about the death of her husband, stating that she cannot remember them. She then proceeds to draw exactly what she had felt at the time, showing her outward resistance to facing the death which she states she has come to accept. Mrs. M. speaks of her desire to move on in life, stating that she keeps positive thoughts and counts her blessings. In her last drawing, Mrs. M. shows herself isolated and alone, suggesting that she expects to make little progress with her grief. Any representations of the outside world or images that provide joy or value in her life are missing from her drawings. In her effort to be strong, she shows through her drawings that she is distancing herself from her own feelings, fears and concerns.

D. (case #1) states that she felt strong about having to support herself and others when her grandmother died. She also states that, while she initially felt anger towards her mother during her grandmother's illness and after she died, the relationship between herself and her mother remains unaltered. Her drawings challenges both these statements. Instead of feeling strong about standing on her own and being her own support, she shows that she, in fact, felt overwhelmed and very unsure of herself. Instead of being able to be a support for others, she shows herself ready to topple over if anybody should lean on her. Whereas she does not acknowledge the changes in the relationship between herself and her mother, D. portrays herself as

towering over her mother, who is now portrayed as very helpless and child like.

D. speaks of the importance of her faith as being a source of strength for her. She states that while she became angry with God and questioned his existence before and after her grandmother's death, her faith returned over time. Her drawings show that her desire to believe in an afterlife is important to her, as she holds her images of faith in with heavy outline and/or fills them in heavily with yellow. However, drawings one and five show that D.is still struggling with uncertainty over her religious beliefs. After completing her fifth drawing, D. views it and then states that the biggest disappointment would be if there were no afterlife. Since D. sees her faith as being her main source of strength in dealing with her grief, it would be important that she acknowledge her uncertainties, for only then can she begin to work with them and receive the comfort and strength that she seeks from her beliefs.

B. (case #3) lives a very active, social life, keeping herself very busy. Her drawings, however, portray her very alone, alienated from her surroundings and depressed. B. states quite often in the interiew that her mother handled her father's death well by taking care of everything and telling B. not to come to Denmark to be with her (instead, to come for a nice visit in the spring). She also made preparations for her own death so as not to cause B. "any fuss." B. stated that this made sense to her, and that she saw this as being practical. She repeats this quite often. Yet, her drawings suggest this distancing from other's deaths

and the experience of the grieving process has left B. with little understanding of how to grieve. She expresses very strong anger toward the medical establishment for putting her mother through so much pain and she expresses anger to God for not taking better care of her mother. B. expresses no anger towards her mother. Yet, when asked to do a drawing showing her view of death, she becomes angry. She finds it difficult to draw what she is unsure of - what death was like for her mother and the events that followed, such as the cremation and the burial - and she reacts with anger. There is a strong suggestion in her drawings that her statements in support of her mother's actions are keeping her from directing her anger where it is most strongly felt; being put in a position in which she does not know how to grieve or cope with her present situation. Verbally supporting one kind of action while feeling a sense of utter and overwhelming helplessness because of those actions, makes it difficult for B. to understand and acknowledge the source of her fears, frustration and anger.

M. (case #4) searches for understanding of his grief, asking whether he could be ignoring his losses, uncertain as to the reason for his religious beliefs, wondering how other people experience their grief and how others deal with their emotions. His drawings showed, that for all his searching, M. was resistent to accepting the value of "emotional logic" (the non-rational aspects of thinking). While emotions surface in all his drawings, M. continues to look for rational logic to give him the answers he seeks. The incongruity in searching for answers while simultaneously closing himself off to a part of himself that struggles for

recognition, makes it more difficult for M. to work through his grieving.

Drawings showed that people had different levels of awareness

When someone that we love dies, it can throw our lives into total chaos, disrupting and sometimes changing forever the lives we once lived. Working through the resulting grief can be overwhelming at times, as we begin to absorb the different losses that emerge from the death and face the emotional chaos which occurs in the course of the grieving process. "A natural encounter in grief is that our losses usually cannot be swallowed whole. We pace the amount of awareness we take on so that we can cope and begin to adjust" (Schneider, 1989). Many of the drawings in this study support Schneider's statement concerning the difficulty of absorbing all aspects of grief at once. The drawings also demonstrate that conscious awareness is not the total amount of awareness or "knowing" that exists, but the amount of awareness that is and can be acknowledged for various reasons. More important, however, is that these drawings gave visual evidence that, within each individual there is an understanding of their experiences, emotions and coping strategies. This suggest that each individual has within the elements to lead themselves to a state of wholeness and healing.

In drawing three and four, D. (case #1) states the large vase represents her grandmother. This, vase, however, is disproportionally large in relation to the other vases. Its appearance resembles a tree trunk. There appears to be an awareness, on one level, that her

grandmother can no longer occupy the position in life that she once had, and that D. must prepare herself to fill that role (supporting herself and facing the family without her grandmother). Therefore, the vase also represents her own awareness that she can be nurtured by what her grandmother represented (as she refers to the buds in the vase being memories of her grandmother) and emerge as an individual able to stand on her own. In drawing five D. draws herself as a tree. In the sixth drawing, she shows her grandmother as standing back from the family.

In drawing five D. states that the birds, who represent her grandmother, are free to go when and where they want. Another part of D. is aware that she is struggling with letting her grandmother go, as she visually shows herself blocking the path of several bird flying towards freedom.

D. stated that she did not want to face her family without the support of her grandmother. What she does not acknowledge or seem aware of, except as revealed through her drawings, is her hesitancy to face her mother. Drawing four shows her identifying with her mother (share same color), yet at the same time trying to also distinguish herself from her (describes her mother as scattered and herself not). In drawing six she again identifies herself with her mother as they both share the same number of apples, yet are positioned with some distance between them. D. appears to be aware, on one level, of identifying with her mother, yet struggling for her own identify.

In drawing three, Mrs. M. (case #2) shows herself going down life's

path, until she hits a wall (death). She draws an image of her husband lying at her feet and, then, draws over this image so that it no longer can be recognized. In fact, she does not refer to her originally drawn image until the interview is over, stating that it had been a depiction of her husband. On one level, she acknowledges her husband's death and, by its presence in her picture, suggests an awareness that she needs to look at his death. Her effort to cross out part of her own drawing, shows, however, that she cannot face this event.

In drawing four, B. (case #3) suggests that she is trying to get herself out of the hole she is in. Interestingly, her first attempt at this drawing suggested that she 'knew' that she had been overwhelmed by the death of her mother and had, in fact, not moved from this initial shock. The second attempt at the drawing appeared to be her conscious attempt to interfere with her unconscious knowing, and present a picture that would be more acceptable to the viewer.

In her final drawing, B. shows herself as being almost out of the hole (depression), but she shows herself stuck in the hole and more helpless than ever before. She suggests, through her imagery (a mouse), that she is playing a trick on herself by consciously trying to project one thing (getting out) while experiencing another - powerlessness and helplessness to propel and direct herself out of her grief and back into the world.

M.'s (case #4) belief in rational logic had distanced him from acknowledging or experiencing fully his emotional needs. "If emotions and feelings are ignored, they can be seen lurking in the background"

(De Bono, 1985, p. 56). Throughout M.'s drawings, his emotional needs keep surfacing, playing a highly influential role in the background. On one level at least, M. is aware of his emotions and the need for them to be acknowledged and valued.

In drawing one, M. explains as 'doodles' the several black images and the blue image in his drawing. Interestingly, they show up in drawing two again, stating their presence and message even more strongly. M. finally acknowedges the anger. However, the blue cloud in drawing one is not acknowledged, and the blue cloud in drawing two with rain (tears?) is seen concretely as rain. M. states that he sees this rain as symbolizing sadness, which is "paradoxical because rain on a farm is usually a source of happiness". On one level, however, M. may be acknowledging his need to cry. He stated that he had not cried, questioning whether that would help him. The tears, presenting themselves as rain, suggest their ability to help regenerate if they are acknowledged and experienced.

In drawing three, M. states that he feels that the physical part of grief is over. He was, however, unable to complete his picture - an awareness, on one level, that there was too much unfinished business to bring completion to what he was verbally expressing. In drawing six, he uses words to question the changes that will occur within the house once lived in by his sister and niece, yet he draws a home where there are no windows through which to see into the home, or a door through which to enter, suggesting an awareness that he is not ready to absorb all these changes and losses.

In L.'s (case #5) second drawing, she expressed feeling "disjointed". In this same drawing was a symbol of tears, though she was not able to totally acknowledge this. There appeared an awareness, on one level at least, of what she needed to do to work through her feeling of fragmentation. In drawing three was the reappearance of teardrops over a road and rainbow. An acknowledged awareness was now made by L. that living out the emotional aspects of grief were necessary, in order to travel the path leading to completion of grief (a message that had already been suggested in drawing two).

In the fifth drawing there was an explosive imagery. L. was not consciously aware what this drawing of hers symbolized. She worked for understanding of her drawing, as if the symbols were unknown to her. In drawing six, L. was able to consciously acknowledge what she was able to show, without conscious awareness, in drawing five: one phase of her grief work had initially taken place as her father had become an inner companion through the integration of memories.

Drawings helped to merge awareness of the unconscious with the conscious

D.'s (case #1) grandmother had been her support through many of the crises in D.'s life and had been an ally during times of family dissension. When her grandmother died, D. felt anger towards her for leaving her alone to face the difficulties within her immediate family. However, D.'s drawings suggested an unconscious knowing that another reason for D.'s anger existed. In drawings two and three D. portrayed

her grandmother standing between herself and other family members, although she did not acknowledge this positioning. Only in drawing six did she become aware of what her previous drawings had already been communicating - that her grandmother had been more than just an ally, she had been her link to her family. Part of D.'s anger might well be that she feared that she might be losing her family, particularly her mother, without her grandmother's presence. The unconscious placement of her images allowed D. to make contact with their meaning.

M. (case #4) expressed feeling sad when looking at his second drawing. He asked how he could draw an empty house, then proceeded to dialogue with his drawing. He acknowledged that his drawing brought to consciousness his feeling of "lonesomeness". This was a feeling he had earlier denied, but now was able to acknowledge.

The unexpectedness of L.'s (case #5) father's death plunged her into overwhelming shock, and later into a feeling of fragmentation. In her second drawing, L. made contact with a symbol that emerged as she drew two horizontal lines. Only after completing the lines did she see it representing a road, and then added a brick wall at one end. After identifying this symbol, L. was able to penetrate its meaning and thereby understand clearly what she had not been able to understand beyond a general expression of "emptiness". The road she and her father had travelled on had ended, and life as it had been experienced had changed. In order to continue, the journey of life had to be travelled differently. Interestingly, in L.'s third drawing she has held on to this symbol and it literally communicates to L. that it must be travelled if she is

to work through her grief. At the same time it shows her what awaits at the other end if she travels this road. Her sense of fragmentation began to be contained within a framework of understanding, and this same framework (road/journey) provided meaning and direction to L.

When L. viewed her sixth drawing, she was not surprised to see the rectangle missing from her drawing. This had represented the profound sense of emptiness within her as a result of her father's death. It was not until she had completed the drawing, however, that L. understood why the symbol for emptiness was missing. She was able to consciously acknowledge that the memories she had been recyclling since her father's death had now been internalized, thereby allowing her to enter into a new way of relating with her father. This awareness was important for L. to understand, as much of her grief work had been directed towards this completion.

Elements of drawings could be used in spotlighting issues surrounding grief

Elements of these drawings reflected information back to the researcher regarding each individual's grief experience. Some of the elements that supported in the understanding of each person's grief were: self portraits, lines, use of colors, usage of paper, movement of images through a drawing series, representation of the outside world, balance of drawings, grounded vs. floating imagery, representation of the outside world, and emotional imagery. Singularly, some of these elements directed the researchers attention towards possible aspects of the

individual's grief. At other times, a number of elements needed to be taken together in order to yield useful information about the individual's grief experience.

The disruption and chaos brought about by the death of a loved one, often requires the individual to work through her/his grief. In so doing, the individual moves from chaos to a new relationship with her/himself and the world in order to move on with life. While some individuals are able to resolve their grief, others are unable to work through their loss. The drawings in this study demonstrated that key elements could be observed which could signal if individuals were progressing through their grief, if they were having difficulty progressing towards resolution, and how they viewed themselves and their ability to cope with the different issues brought about by their grief.

Self-Portraits:

Self-portraits can elicit extensive information about an individual, and they have been researched extensively (Griffith, 1935; Machover, 1980; Hammer, 1980; Di Leo, 1983). Self portraits by the individuals in this study aided in the understanding of how these individuals viewed themselves and their ability to cope with their grief. The self-portraits showed helplessness, powerlessness, fragmentation, anger, depression, overcompensation, fear, aloneness, youth, hope, transformation and growth.

In drawing two, D. (case #1) drew herself as a huge pillar. Through her use of black swirls drawn at the bottom and top and the transparency

of herself in between , D. conveyed a lot of information about how she was feeling. Her presentation of herself as a huge pillar suggested an overcompensation for her inner feelings of anxiety about having to support herself during her grandmother's illness and after her death, and about the pressure to be a support for others. This was reinforced by the image of the pillar, which seems ready to topple over. The black swirls suggested the anger that she was feeling about being put in her present position. Since she appears ready to topple over on her grandmother and her mother, there is the possibility that the anger is directed toward them. Drawing herself lightly in the center suggests that she did not feel she possessed the power or inner strength that the image size would suggest. In her fourth drawing, D. depicts herself as a plant. She shows herself as orderly and "not scattered." She states that the plant that represents her mother is scattered, unlike herself, yet she has colored both herself and her mother with the same 'brush', orange. This would appear to suggest that she sees herself more like her mother than she cares to admit. She also shows herself positioned closely to the plant representing her grandmother and reaching out and touching her grandmother. The size of her grandmother's image prevents D. from seeing the rest of her family. In drawing five, D. shows herself as a tree. She has now progressed from a pillar ready to topple over, to a small plant growing beside her grandmother, to a tree standing on its own, suggesting a process of growth. "The tree, in its most basic symbolic meaning, has represented life and growth from earliest times" (Wohl & Kaufman, 1985, p.113). There are two trees in this drawing. One

suggests D.'s youth and dependency, and the second suggests her progression to another stage. The absence of roots on this second tree suggests that D. does not yet have a strong sense of personal stability. The lightness in her drawing of this tree reinforces this sense of fragility. In her sixth drawing, D. shows herself as a tree with apples. By drawing herself as a tree with 10 apples and her mother as a tree with 10 apples, D. again suggests that she identifies with her mother, or feels a need to be connected to her. "Apple trees often reflect dependency" ((Wohl & Kaufman, 1985, p. 115). She also draws herself facing the rest of her family. This suggests that she now sees herself able to face her family without her grandmother. She draws her grandmother as standing back from the rest of the family, yet D. still appears to be reaching for her. This perhaps suggest the connection that D. will always keep with her grandmother, as well as her reluctance to let her go. At first, D. used the color black to depict herself, but by the last drawing she was using green and orange, with some brown. She shows that she views herself differently; less dependent and more willing to display fragility as opposed to the facade of strength she displayed in drawing two. She also exhibits a renewed sense of life and of herself.

In drawing three, Mrs. M. (case #2) shows herself in several stages of life. All of her images of herself as an adult are drawn lightly, with fragmented lines and parts of her body disjointed or missing (missing hands, feet and facial features). This would suggest that she sees herself as helpless and powerless, and perhaps she has always seen herself in this way. This may be a signpost to the viewer that she has a poor self-

image or self-identity, which could hinder her ability to work through her grief. The image of herself after her husband died shows Mrs. M. looking both forward and backward. This suggests that she does not know where to go, that she is without direction. In the fourth drawing, Mrs. M. portrays herself as exceedingly small compared to the outside world. Although her body is not disjointed as before, she appears without hands or feet. This continues to suggest a sense of helplessness and an inability to propel and direct herself in the world. Her smallness compared to the outside world suggest how overwhelmed she is by facing the world alone. The image of herself colored half in black and half in white may suggest anxiety and/or anger (Furth, 1988; Landgarten & Lubbers, 1991). In her last drawing, Mrs. M. shows herself as two heads, one representing how she sees herself now, and the other one representing how she sees herself two years from now. Drawing only two sad faces but no body may suggest a devaluing of herself, as well as a lack of cohesiveness among her thoughts, feelings and behavior. All of the images of herself have been done in black, with minimum definition and with missing features. Mrs. M. shows herself as unsure, with little self-identity, helpless, powerless and alienated from her surroundings.

In her second drawing, B. (case #3) draws herself before and after her mother's death. Both images are minimally drawn, segmented, and with missing body parts and facial features. The absence of eyes, ears, hands and feet in the first image suggests that B. had a poor self image before her mother's death, and that she may have felt inadequate, as she showed herself helpless and with little resources to cope. In her second

image, she shows her head disconnected from her body, as in the first image. This suggests that B. may be working with just her head and distancing herself from her feelings. Her self-portraits are drawn in the upper left hand corner of the page and are extremely small. She appears to be devaluing herself and her place in the world. In drawing four, B. again depicts two images of herself. Both are minimally defined, excessively small, and missing body parts and facial features. In the first image, she shows herself in the same position (on her back) as she was in drawing two, but is now in a hole. Her head is connected to her body. In the second image, she shows herself standing up in the hole. In this portrayal, her head is disconnected from her body. As the first figure is the only image throughout the series of drawings that show her head connected to her body, it may suggest that this position was more connected to how she really felt about herself. Both self-portraits show her as being helpless and powerless to move away from her present situation. Her smallness suggest her feeling of inadequacy and lack of energy and/or strength. She shows herself as trapped and with few resources. In drawing five, B. again is minimally defined. Yet, she draws herself with firm and dark lines. In the sixth drawing, B. shows herself in a further state of deterioration. She draws herself with weakly executed lines, and her body is disjointed and very transparent. The head is disconnected from the body and is missing all of its facial features and body parts. She shows herself literally stuck in the hole. She appears to feel non-existent. As there was little energy spent on drawing herself, she may herself be physically and/or psychologically without energy. B. does

not appear to have the capacity to move towards her goal of getting out of her hole. Her smallness and deterioration suggests that she feels insecure, anxious, and with little control over her present situation. The missing facial features suggest that she may be closing herself off from the world. How does she take in information about the world without eyes, ears, nose, mouth or touch? The extreme lightness of the lines with which she draws herself suggests hesitation, fearfulness and indecisiveness (Koppitz, 1968). All of B.'s drawings of herself have been executed in black, have been minimally defined, and were always drawn in the upper left hand corner of the paper. She shows herself to be stuck in her grief, with little resources to cope with and work through it.

In M.s (case #4) first drawing, there is one image to the immediate left that stands away from the rest of the other figures. This figure shows himself entangled by the ground, suggesting a state of powerlessness and helplessness. This is also the only figure with no arms to wave goodbye, in contrast to all the other figures. This shows M.'s difficulty to say goodbye and accept the finality of his sister's and niece's deaths.

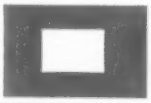
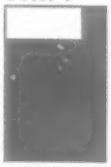
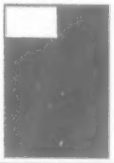
In drawings four and six, L. (case #5) portrays herself with her father and her family. In the fourth drawing, L.'s self-portraits are very sketchy, disjointed and lightly drawn. She is missing facial features in some, and hands and feet in others. In her sixth drawing, the lines are more connected; however, she now uses stick figures to portray herself. Interestingly, her drawings of her emotions (tears, shock, anger, emptiness) and her imagery of containment (circle/mandala) to work through these emotions and her grief are drawn consistently, with firm

and strong strokes. This may suggest that L. feels more certainty and determination while focusing and working through her grief. When the focus is on herself, she may be showing some sense of hesitation and uncertainty about other aspects within herself. "The pressure exerted may be revealing... The treatment of lines is also important to examine." (Wohl & Kaufman, 1985, p. 10).

Elements taken together to observe movement and progress:

Movement towards grief resolution or signs of difficulty could be observed by observing the following elements together in the series of drawings of each individual: use of color, direction of paper with each drawing, movement of drawings through the series, progression from imbalance to balance in the drawings, and whether drawings were floating (appearing to be suspended in midair) or grounded (contained as in a mandala or appearing to be situated at the base of the paper). A synthesis of these elements is presented in Table 6. The white represents the area of the paper that was used by each individual in their drawing. The paper is shown either vertically or horizontally, as used for each drawing. Each drawing is further described in terms of whether it was balanced or not, whether the images were grounded or floating, and the colors applied to each drawing. The imbalances often represented aspects of the individual's grief that needed to be worked through in order to move forward in their grief. Imbalances are reflected in drawings through disproportionately large or small images in relation to the rest of the drawing and/or paper.

TABLE 6: Elements of Drawings Indicating Movement and Progress

	D.	Mrs. M.	B.	M.	L.
1.	floating imbalance color:	floating imbalance color:	floating imbalance color:	grounded & floating imbalance color:	floating imbalance color:
2.	grounded imbalance color:	floating imbalance color: 	floating imbalance color:	grounded & floating imbalance color:	floating imbalance color:
3.	grounded imbalance color:	floating imbalance color:	floating imbalance color:	partially grounded imbalance color:	floating imbalance color:
4.	grounded & floating imbalance color:	grounded imbalance color:	floating imbalance color:	floating imbalance color:	grounded imbalance color:
5.	grounded balance color:	grounded balance color:	floating imbalance color: 	grounded & floating imbalance color:	grounded balance color
6.	grounded balance color:	floating imbalance color:	floating imbalance color: 	grounded & floating imbalance color:	grounded balance color:

These different elements represent choices that were made by each individual in their drawings. It appears that the individuals who were experiencing the most difficulty resolving their grief were also the ones who made the fewest choices altogether in their drawings - used less color, used the least amount of paper, used the paper one way (except for Mrs. M., who used the page vertically on one occasion), and consistently used floating and imbalanced images.

In D.'s (case #1) first drawing, the predominant color is yellow, with much smaller usage of black, red and blue. Three of the four images are floating. The drawing is done vertically on the paper and three-quarters of the page is used. The cloud is disproportionately large compared to the rest of the drawing. This cloud had represented her anxiety regarding her religious beliefs, facing family dissension, and ambivalence about her grandmother's death. As she continues through her drawings, she uses different parts of the paper, introduces new colors, her images become more grounded, gaining greater balance in each proceeding drawing and she uses the paper horizontally. By her last drawing, D.'s images are grounded, her drawing is balanced and filled predominately with green, red and yellow, with small usage of the color brown, and most of the paper is used. These elements showed progress and movement from D.'s first drawing. At this point, D. views herself standing on her own, and facing her family without the support of her grandmother.

In Mrs. M.'s (case #2) first drawing, the predominant color is blue, with smaller usage of black. The drawing is done vertically on the paper and about two-thirds of the paper is used. The image appears to be

floating. The flame is disproportionately large when compared to the candle. This flame represented the light in her life put out by her husband's death, the changes in her life triggered by his death, and her feeling of being left without direction. As Mrs. M. continues with her drawings she shifts the paper horizontally and begins using different parts of the paper. The drawings use only the color black until the fifth drawing, when she begins to us yellow, although the drawing is still predominantly drawn in black. In her last drawing, Mrs. M.'s images are not grounded, her drawing is not balanced, she uses only black, and only one-quarter of the paper is used. The imbalance is represented by the large area of empty space, representing her sense of emptiness, profound sense of isolation, void in her life and inability to see where she fits in the world. The imbalance is also seen in her representation of her self as being sad and profoundly alone.

In B.'s (case #3) first drawing, the only color used is black. The images are floating. The drawing is done vertically on the paper and over three-quarters of the paper is left blank. The figure is drawn disproportionately very small in relation to the paper. The figure represents B.'s mother at the time of her death, as well as B.'s anxiety over the physical aspects of her mother's death. As she continues with her drawings, she continues to use a small amount of paper, imbalance is continued with each drawing and she continues using the paper vertically. By her last drawing, B.'s images are floating and even more fragmented, her drawing is imbalanced (very small images, large areas of blank paper), and her images are drawn very lightly in pencil. The small

figure represents B.'s sense of powerlessness and helplessness, and a lack of unity within herself. The large empty space left on the paper represents her emptiness, lack of energy and her uncertainty over her place in the world. The elements show little progress or movement from B.'s first drawing.

In M.'s (case #4) first drawing, the predominant colors used are yellow and black, with the additional use of brown, blue, purple, and violet. The drawing is predominately grounded, while a few images are floating. The drawing is done horizontally on the paper and most of the paper is used. The images of M.'s niece and sister are relatively large. The image of his sister and niece also represent his hope for an afterlife, and his belief that death is not the final end. As he moves through his drawings, he continues to use the paper horizontally. He uses different parts of the paper and introduces new colors. As he views different aspects of the death's, his drawings fluctuate between being grounded and floating. By M.'s last drawing, one image is more grounded, while the other is still floating. His drawing is imbalanced and is filled in predominately with blue, brown, and black, with green and brown used as well. The large table represents the sense of emptiness M. feels regarding the deaths of his sister and niece. Yet, there is a sense of progress and movement as M. works with new colors and different parts of the paper, and brings grounding to an important image, the farm house.

In L.'s (case #5) first drawing she uses predominately purple and blue, and in smaller amounts she uses turquoise and yellow. The images in her drawing are floating. The drawing is done vertically on the

paper and three-quarters of the page is used. The jagged edges are disproportionately large. These jagged edges represent her overwhelming shock at the suddenness of her father's death, her sense of loss of control, death viewed as overpowering, and the break from one form of existence to another. As L. moves through her drawings, she uses different parts of the paper, continues with placing the drawings vertically on the paper, and introduces new colors. Her images become more grounded and move towards balance. By her last drawing, L.'s images are grounded, and her drawing is balanced. Her drawing is done predominately in red, using yellow, orange, turquoise, purple and brown as well. L. had taken what was important about her father and had internalized it.

Representation of the outside world.

The loss of someone through death is initially often overwhelming. Visually, the individuals in this study showed that their focus initially was on the person who had died, as well as on their feelings of shock, powerlessness, loss of control and sadness. D.'s first drawing showed that her focus was on her grandmother and on several issues that were triggered by her death. Mrs. M. described the light of her life going out and showed that the world, as she had known it, had ended. B. showed that she had found aspects of her mother's death frightening, as well as feeling that she had been dropped into a void. M. showed that initially he could only stand and witness what had happened. L. showed herself overwhelmed by shock, feeling overpowered by death and left with a

sense of having no control over what was happening. Except for M., all of the first drawings showed only images of either the person who had died or the emotions triggered by the person's death.

One of the major task's of grieving is to accommodate to the world without the presence of the deceased. As the drawings progressed, D., M., and L. began including (other than themselves or the person who had died) more images from the outside world. D. had started with her mother and then proceeded to include the rest of her immediate family. M. was the only one to show other images from the outside world in his first drawing; yet, they too were focusing on the death of M.'s sister and niece. As the drawings proceeded, M., through images and words, brought other family members into view, as well as focusing on changes in other people's lifes and homes. L. began introducing images from her childhood, including her father, aspects of his life, and other family members. She also showed images of a "spirit world" and a "larger universe." B., who appeared stuck in her grieving, never gave visual expression to the outer world. Mrs. M. in drawing four showed herself to be lost in the outer world. She did not give any other visual expression to the outer world. It appears that for D., M., and L., the images of others were a means to connect the memories of what had been and to bring them forward to the present. Both Mrs. M. and B. appeared to still be reacting to the deaths themselves and viewing themselves as alienated from the outer world - literally giving no visual expression to their involvement with other people or things.

Shared aspects in drawings of individual's stuck in their grief:

As indicated through their drawings, both Mrs. M. and B. appeared to be having the most difficulty working through their grief. There were common elements to their drawings which differentiated them from those of D., M., and L.. These were: no personal representation of the outside world; limited use of color (B. used only black and Mrs. M. used mostly black with a little blue and yellow); reacted with anger at requests to do drawings; limited themes; no visusal imagery of working to bring the past to the present; showed themselves alone in last drawing; large amounts of unused paper, self-portraits showed themselves excessively small in relation to other images, or a disembodied self-presentation and drawn with fragmented lines; and neither had any imagery depicting emotions (D., M. and L. all had images of tears and anger).

B. was the only one to use just black, who continually used less than one-fourth of the paper, who drew all of her images in the upper left hand part of the paper, and who gave no visual expression to an afterlife or spirituality.

As discussed earlier, D., M., and L. gave visual expression to the outside world (images of other people in their lives, activities or homes). All three used the colors black, brown, yellow, red, green and blue. The color yellow represented for all three, as well as for Mrs. M., aspects of spirituality and/or an afterlife. The color red was used by all three to give expression to emotions. Tears were drawn by all three, as well as images depicting anger (L. - jagged form in drawing two; D. - black swirls and red in drawing two; and M. - black spot in drawing one and black

clouds in drawing two).

Drawing permitted the expression of inner issues in a way that was easily shared with another

The drawings permitted expression of each individual's inner issues in a way that allowed this researcher an opportunity to gain some insight into what was significant for each individual. The drawings provided a view of the individual journey of each individual, showing a way of to see each individual's personal grief experience, their losses, struggles, and the affective response behind the words.

Reflecting back on grief research as it relates to the grief experiences in this study

Theoretical Frameworks

This section will reflect back on some of the research as it relates to the grief experience of the five individuals in this study. As noted earlier, there has been extensive amounts of research on grief, viewed from such frameworks as Kast's (1988) phases, Worden's (1991) four tasks of grief work, Kubler-Ross's (1975) stages and Frears & Schneider's (1981) wholistic framework. Yet, this researcher experienced tremendous difficulty in the application of these frameworks to the drawings. The complexity and multitude of messages from each drawing made this very difficult. An example would be D.'s (case #1) first two drawings. The drawings suggest many losses, each one a source of grief and/or anxiety. D. fears for her grandmother's continuing existence after death (death seen as only another stage of life and not final when viewed

through her religious beliefs). However, these religious beliefs have been put to the ultimate test and she now must confront the reality of her beliefs - and she finds herself uncertain. This uncertainty robs her of a sense of peace and comfort, not just for her grandmother but for herself. Layered over this is D.'s anger towards her grandmother for leaving her to face the existing family dissension alone, as her grandmother had always been her primary support during other times of crises. D.'s mother is unable to give D. the support she wants from her, and for the first time D. must encounter a crisis by supporting herself and others as well. She feels both overwhelmed and angry at being put in this position. These feelings are reminders of another time when she felt this way, bringing up old hurts, losses and fears. To keep herself from reverting to previous behavior, D. works to project herself as both strong and optimistic. This effort serves only to distance her from acknowledging her emotional feelings and hindering her from working through the various aspects of her grief experience. Is D. finding it hard to accept her grandmother's death? It appears so. Yet the sources of her difficulty are sources of loss and grief in themselves - religious uncertainty, family dissension triggered by her grandmother's death, losing the support of her grandmother as an ally in dealing with her family, anger and hurt at the desertion of her mother's support at a time she most needed her, and facing the permanent change of her being in the world (independence forced upon her). Frears & Schneider's (1981) wholistic approach (with his embracing of behavioral, attitudinal, physical, cognitive and emotional divisions) appears to be more

inclusive, but how would one assign the difficulty in saying goodbye in his framework - behavioral, emotional, cognitive? Issues raised in D.'s drawings suggest that it is likely a part of each.

What analysis of the drawings of these individuals did show was the value of knowing and understanding the different frameworks. Some aspects of the work of these different researchers will be examined in light of each person's grief experience, specifically in the areas of: secondary losses (Rando, 1984), symbiosis (Kast, 1988), and spirituality and religious beliefs (Rosenberg 1991, Frears & Schneider 1981).

Secondary Losses.

Secondary losses are identified as those losses which "develop as a consequence of the death of the loved one" (Rando,1984, p. 53). It has been suggested that secondary losses may cause more problems for the bereaved individual than the initial loss. The study of these five individuals revealed that secondary losses may often cause as much grief for the individual as the death of a loved person. Interestingly, for some of these individuals, the secondary losses served as springboards towards growth, while for others the secondary losses encapsulated them in their grief.

D.'s (case #1) secondary losses were mentioned in the beginning section. Highlighted, they were: loss of her grandmother as an ally and support in dealing with her family and in helping her through several personal crises, uncertainty over her religious beliefs, breakup of her immediate family triggered by the illness of her grandmother, facing the

fact that she has only herself now for support which both angers and saddens her. These losses have made D. look to herself for strength and to work through her sense of "loss of self" in order to move forward through her grief and into life.

Mrs. M. (case #2) had given her life meaning and direction through her role as mother and wife. She saw her desires has being unimportant in the light of having such a wonderful relationship with her husband, whom she viewed as being near to perfect. With the death of her husband, Mrs. M. no longer had someone elses' needs or desires to care for and to direct her life. Her children were grown up, and she no longer saw herself as being needed by them as well. After years of devaluing the importance of her own needs, she now found herself alone, directionless and feeling that her life had no meaning. The loss of her previous role/s in life has been a huge loss to Mrs. M., as well as the loss of experiencing what things mean just for herself. The loss of someone to grow old with is a loss as well: feeling that she may not be important to someone's life has made the world a very overwhelming and lonely place.

B. (case #3) had lost her mother through death. In addition, she lost the last member of her immediate family. Being the last surviving member of her family is frightening for B. Her sense of being connected to someone is gone in the way that she is most familiar with. Her sister has died, and so have both of her parents. Another loss is that of friends and family members who knew her and her immediate family. She comes from Denmark; and, at this moment, the loss of those who knew her and

her family is a big one for B. One of the biggest losses for B., triggered by the death of her mother, is her lack of coping skills to work through her grief, as throughout her life she had been distanced from death and grief. Alienation resulting from being unable to acknowledge and experience her own grief appears to be the loss that will take the longest to work through. She keeps herself externally very busy, outwardly living one life and inwardly feeling another. She is very despondent over her inability to cope with all of these losses and appears to retreat even further into herself.

The death of his sister and niece has triggered several losses for M. (case #4). M. was raised with a religious background, yet at a time when he needed these beliefs, M. found that he had a "gap in his belief". He, also, works towards understanding and acceptance about the deaths of his sister and niece and the circumstances under which these deaths occurred. His sister had always been the responsible one and had done things always so properly. Yet, she had died because of someone elses carelessness. M. has tremendous difficulty accepting the senselessness of their deaths. Another loss for M., then, is the absence of an explanation for the tragedy (sometimes one has to accept that something cannot be known or explained). His belief in rational logic to provide answers is being challenged by his grief. The changes in the farm house that his sister and her family lived in are the hardest loss for M., as he is aware of the pain that her husband and surviving child face. Their struggle to go on living are sources of grief for M. as well.

L.'s (case #5) loss of her father triggered the loss of her immediate

family. The geographic distance from her family prevented L. from working through her grief with the support of her family. While the other family members were able to be together to recycle their memories, L. had to do this alone. Her sense of isolation and aloneness in this process were a source of much pain and grief for L. The realization that a person appearing so healthy could die so unexpectedly has made L. even more aware of the fragileness of life, and she grieves for the time her own children had lost with her father and are presently losing with the rest of the family. L. also grieves for the loss of involvement with her family. Finding out that an aunt had died shortly after her father had died and that she had not been told brought great anguish to L., as she felt left out of family matters. L. sees the loss of her family as being a longer term issue than working through the initial grieving over her father's death. L. worked through many grief issues in order to retain the memories of her father, as she saw that, after his death, was her only connection to him, made even more important by the sense of loss of and distance from her family.

Symbiosis.

Kast defines symbiosis as the fusion of an individual with another individual (Kast, 1988). She writes that there seems to be a stage of longing for symbiotic fusion that almost every mourner must first go through. For some, this symbiotic relationship adds to their understanding of the loved person who has died, as well as adding to their understanding of themselves. For others, the relationship with the

other person is so strong that the sense of themselves as individuals has been lost. The reason and need for a symbiotic relationship appears to differ depending on the circumstances of the relationship, age and self-identity.

D.'s (case #1) loss of her grandmother was also the loss of someone whom she viewed as a strong support. With the realization that her grandmother could no longer be there for her in the same way, D. prepared to stand on her own by relating to her grandmother and holding on to her long enough until she felt she could support herself. D. remembered how her grandmother had stood at her side during times of family dissension. By holding onto her grandmother for guidance, even after she died, D. gave herself time to absorb some of her strengths (or at least the memory of them), so that she could prepare to stand on her own and shed her dependency.

Mrs. M. (case #2) spent many of her adult years as a wife. When Mr. M. died, there was a sense that her life no longer had meaning and direction. Mrs. M. has spent much of her time mourning the loss of her husband, denying the many changes in her life that came as a result of his death. Her fusion with her husband appears to be from the profound aloneness that she feels, rather than working towards her own growth and individuation. Mrs. M..'s symbiotic relationship with her husband appears to be different than that encouraged by Kast. There is a sense that her fusion is with her role as a wife to his role as a husband. Mrs. M. idealizes her husband, which distances her from experiencing and reflecting on the different aspects of her life with him, which in turn would

add to her own self awareness and future direction in life. Mrs. M. is facing her older years, and having lived for years in an intimate and fulfilling relationship adds to the difficulty of working towards separation with a view to a potential new relationship. Her need for symbiotic fusion may stem from different needs than someone who has lost a child, or parent, or even a marriage partner at a much younger age.

It is difficult to determine whether B. (case #3) is experiencing the phase of symbiosis. What is more apparent is that there is little evidence that she is moving in the direction of individuation and confronting the changing circumstances of her life. She sees herself as having no strengths with which to work through her grief. A healthy fusion with her mother may have provided her with some strength, as she ideally would have reflected on her mother's weaknesses and strengths, taking the best of what she honored about her mother and internalizing thoses aspects. B. would likely have found aspects of herself to honour and value, and to use them as sources for strength. A healthy fusion allows for reflection of both people, giving a better understanding and awareness of each person.

M.'s (case #4) fusion with his sister appears to arise from a need to retain memories, so that he will not forget her and all that was important to him about their relationship. One of his fears is that he will forget what she looked like, and, that with all the changes and the continuation of life, it is important that she not be forgotten. M. did not have an opportunity to say goodbye to his sister and niece before they died. As a result, he needs more time to build on the memories before he can say goodbye.

L. (case #5) focused much of her grief work on the recycling of her memories of her father. She reflected on the time shared with him, seeing him from as many perspectives as possible; as a father, a husband, a builder, a disciplinarian, as someone she struggled with during her younger years, and as someone who taught her passion, values and love of dancing. In order for L. to work through her grief and continue on in life, it was important to connect with her father strongly and long enough to retain all that was important about him, so that he would always be a part of her life. During this time of connecting her shared years and experiences with her father, L. also grew in awareness of herself, of others, and of the various aspects of life.

Spirituality and religious beliefs

As each person experienced the death of someone they loved, their initial feeling was one of being overwhelmed by the shock of the death. As the intensity of the shock lessened, there was always the emotional pain that followed, with each person feeling in their own way that the world as they knew it and had lived in it had come to an end. Their lives had literally been uprooted, bringing chaos into their lives. If chaos goes unattended, individuals can feel as if their lives are "breaking up into a morass of meaningless data, an incoherent stream of pointless and unrelated events" (Chetwynd, 1982, p.76).

A part of grieving, then, was the need to restore a sense of order and of wholeness in their lives. For some, striving towards wholeness involved looking within themselves, recognizing and accepting their

need to grieve in ways appropriate to their particular situation, working to connect different parts of themselves and their lives, and striving to regain a sense of unity and order in life in order to move forward with meaning and purpose. This action would easily fit into the definition of spirituality adopted by the California Psychological Association, and added to by Rosenberg (1991), "Spirituality is the courage to look within and to trust. What is seen and what is trusted appears to be a deep sense of belonging, of wholeness, of connectedness and of openness to the infinite" (Rosenberg, 1991, p. 275).

For others, the disruption and fragmentation in their lives brought on by the death of a loved person had them turning to their religious beliefs for an explanation of life's order, and/or as a source of comfort while they strived for cohesiveness in their own life. The emphasis in this case was placed on the belief of an afterlife, thus viewing death as a bridge to the next stage in life. This would include aspects of spirituality, yet includes the added dimension of a belief and a connectedness to an "Other". This religious aspect is incorporated in the definition of spirituality by Raymond Sevigny, an Edmonton parish priest , "It is the expression of the relationship of my inner being, to those around me, to the world and to the Other."

For still others, there appeared the desire for wholeness and meaning in their lives, yet there was no evidence of their working to make connections or for connections being made in their lives - either to themselves, or to the world around them. For two of these individuals, religious beliefs were not looked to for understanding and a sense of

spirituality was not evident.

L. (case #5) began her grief work by making connections to the different aspects of life by recognizing an inner energy or core of knowing. She began her work toward wholeness by seeing death as a natural process, and by accepting grief as part of the natural order. She also began an inner journey to understand the different aspects of her life, her father's life, and the important people in her life. She reflected on them both for meaning and to internalize her connection with them. L. had looked within and trusted her felt needs and emotions to guide her in experiencing her grief in a personal way, so that she could make the connections needed to bring order and wholeness to her life.

Both M. (case #4) and D. (case #1) looked to their religious beliefs to help bring understanding, order and comfort to their lives, presently disrupted by grief. They also reflected on their own needs, though not always acknowledging them, and sought for understanding of what was happening to people and the world around them. Their search to bring order and wholeness depended very much on their ability to connect the pieces of their lives, as well as their assumptions about life. For both M. and D., their religious beliefs were put to the ultimate test and each found that they had a gap in their belief. This has made it more difficult to bring a sense of wholeness and order to their understanding of life and its meaning. It appeared that both M. and D.'s religious assumptions were minimally defined, with little integration of these assumptions with personally understood meaning and value.

B. (case #3) and Mrs. M. (case #2) struggled for meaning and

purpose in their lives, yet there was no visible sign of connecting to the different periods of their lives, their relationship with the deceased and all it stood for, or relating to the different aspects of themselves. Spirituality, as defined earlier, does not appear to be present in their lives. They do not appear to have the ability to look within and to trust what they see, nor is there a sense of belonging, of wholeness or of connectedness, as they do not express their relationship to themselves, to those around them or to the world. This has made it very difficult for them to work through their grief. Neither person has expressed any religious beliefs, although Mrs. M. has referred to the possibility of an afterlife. It is difficult to see how, without a sense of spirituality or some form of religious belief, they will be able to develop a sense or understanding of connectedness and wholeness into their lives.

It would appear to be important to know how each individual moves through disruption and chaos brought about by death to regained unity, wholeness and meaning in their lives. It may be that, for some individuals, there is little awareness of the connections that must be made to bring about this unity, as their focus may be directed toward the end result of their grieving, rather than on how they are going to get there. For others, it may be just as important to understand whether their religious beliefs are integrated with personally understood meaning and value, or are a mere "rote" replication (Coles, 1990) of external explanations.

Reflecting back on drawing research

Focal points suggested by Gregg Furth (1988) proved to be a valuable tool in working with drawings. These were not used to interpret the drawings, but rather to help the researcher walk through the drawings so that everything in the picture would be acknowledged. The work with the five individuals in this study revealed that they would often draw an image which they would either not understand or not be ready to consciously acknowledge. It is important for the person accompanying them in viewing their drawings to note all aspects of the drawings, since there was much information gathered from the images which were either not acknowledged or were viewed with uncertainty.

L. (case #5) initially viewed her star in drawing one with uncertainty, yet it served to remind her that death was part of life - a beginning step in restoring order to the chaos brought about by the shock of her father's sudden death. M.'s (case #4) repetitive drawing of "squiggles " or "doodles" proved to be a strong indication of emotional expression not yet ready to be acknowledged by M., or devalued by his reliance on rational logic. In two of her drawings, D. (case #1) showed her grandmother standing between D. and her family. It was not, however, until this positioning appeared for the third time that D. became consciously aware of its significance. The more B. (case #3) reacted with anger to the request to do these drawings, the more she ventured out onto the paper - a strong indication that she needed to express her anger to move forward in her grieving. Mrs. M.'s (case #2) lack of imagery of the world around her revealed her feelings of isolation and aloness. These various aspects were identified by the viewer by walking

through the drawings with these focal points as references.

The focal points described by Gregg Furth (1988) will not be reviewed further here. However, this study suggests that at least two focal points are open to expansion or further interpretation:

1. Words in drawings. Furth (1988) writes that individuals may use words when they feel they may not have clearly conveyed the point or message of a drawing, suggesting a possible mistrust of non-verbal communication and/or reduce a drawing's chances of being misinterpreted. B.'s use of words shows anger. She stated that the viewer might not understand what it was she was trying to draw. This certainly may be part of the reason for her use of words. However, it also appears that words accompanied by exclamation marks allowed her to express the anger that she feels, but has found difficult to express. Using words rather than imagery may distance her from owning to her own anger, by deflecting it instead to something outside of herself. M. also used words in his drawings, and there was a sense that he too may have mistrusted non-verbal communication. However, he observed that writing a word gave him greater access to visual imagery, and that these images in turn helped him to identify more words, and so on. For M., his written words seemed to be a viable tool for unlocking visual images. Two forms of receiving messages and communicating were, therefore, being honored by M. It would appear that words may at times be a useful tool with which to gain entry to the symbolic imagery within. Words may also be a safer way to vent emotion that otherwise could be too difficult to consciously acknowledge.

2. Abstracts. Furth (1988) suggests that an abstract drawing usually represents something that either is hard to understand, difficult or an avoidance. The expression of the grief experience through the use of abstracts may be understood for other reasons. Grief often encompasses the dimensions of time, space and form as experienced in the past, present, and future,including the afterlife. It is possible that the person doing the drawing may need to express these dimensions through abstract imagery that itself breaks through the concrete representation of form, space and time.

Reflecting back to counselling

Drawings encouraged further self-probing and active participation by each individual. The process of drawing encouraged each individual to look within themselves for understanding and to work with their grief, directing responsibility for their healing to themselves.

The expression of an individual's inner issues in a way that can be easily shared with another allows the counsellor to gain insights about what is significant for the person at the moment, thereby providing information with which to help at the appropriate level of need. Drawings from this study showed their effectiveness in revealing the individual's issues and concerns in a way that could easily be shared with another.

Drawings can help the counsellor to see images and elements which reveal such issues as an individual's state of health, direction in life, sense of control, or low self-esteem. The self-portrait of an individual

can convey much about her/himself. Fragmented lines, disconnected body parts, excessively small or large images, and missing eyes and hands can give visual evidence as to how individuals perceive themselves. The absence of images which portray the outer world, or large areas of unused paper over a series of drawings, may be a signpost to the counsellor to ask where the individual sees him/herself in the world and whether the individual feels alienated and alone in the world. The combination of lack of movement in a drawing, lack of color and lack of different images can call into question whether the person has coping skills, as the act of making limited choices in a drawing may suggest that the individual sees her/himself as having few choices in life. Expansion on the paper over a series of drawings, increased use of color and images may suggest a move towards growth and/or transition. Resistance to do a drawing does not reduce its value; on the contrary, it can add to its effectiveness by bringing out otherwise unexpressed anger, fear or denial. Heavily outlined images can signal to the counsellor that this image or what it represents is important to the individual to hold on to or keep contained. Freud referred to slips of the tongue as something that has been repressed. Squiggles, smudges or scratched out images that keep showing up in an individual's drawings, especially if in the same color, can suggest that something is trying to be seen. Other images that are literally painted with the same brush (color) can signal a possible connection of meaning and understanding to the smudges, squiggles, or scratched over images.

Grief is a time when an individual is often thrown into emotional

chaos. Not only is an individual grieving the death of someone loved, but she/he is grieving other losses triggered by the death. They are often also dealing with unresolved issues that have been brought to the surface by the death and resulting emotional chaos. One picture or even one image can communicate multiple messages about all of these issues. In the process of grief counselling, an individual may describe a feeling (i.e. sadness), and both the counsellor and client may assume that they have a common understanding of what has been said. However, a drawing intended to depict that feeling can personalize that feeling in a way that both the individual and the counsellor will have a richer meaning and more convergent understanding of that message, as opposed to the abstractness of the word used to describe the feeling.

Issues such as secondary losses, spirituality and religious beliefs, and symbiosis are important factors to watch for in each individual's drawing, as they can be significant factors in the grief experience, sometimes hindering the process and sometimes leading to growth and renewal.

The use of drawings "aids to put emphasis on individuals, furthering their awareness of where they are at, what is hindering them and what is helping them" (Lubbers & Landgarten, 1990).

Implications for Future Research

As a result of the data analysis, it was noted with interest that the two individuals who appeared most stuck in their grieving were also both older than the other individuals in this study. They both appeared to be

overwhelmed by their sense of aloneness. Neither one drew images of other people in their lives, other than the person who had died. Both of them portrayed themselves as fragmented and excessively small. It may be that their view of the future would have different meaning and involve different goals than those of a child or young adult. Separation by death from someone whose life has been shared for fifty years may involve different issues than for younger people. It would be important to understand more clearly what the specific issues and goals are for people who are older, and who have lost someone through death. Are there aspects of life, for example, that will hinder their grieving more than for others of a younger age? Are there goals to be aware of that a younger aged individual is not yet concerned with? Because drawings have shown themselves to be an effective tool to help with the understanding of people's grief experience, it would seem that a more selective study of older people's grief experience using drawings would aid in the further understanding of their grief and how to work effectively with these people in a meaninful and appropriate way. Interestingly, according to past research "one of the trends that has been found in bereaved mortality studies is that the loss effect is strongest in the younger widowed and weakens with increasing age" (Rando, 1984, p. 70). It would be important to understand what losses were considered for each age group, as the loss effect appeared very strongly in the drawings of both Mrs. M. and B.

Similarly, research using drawings on grief as experienced by people in the different stages of life could also yield useful results and

insights. Applying Erickson's life stages for young adults (intimacy vs. isolation), adulthood (gerativity vs. stagnation), and maturity (ego integrity vs. despair) to the study of grief could provide additional understanding of grief issues for all stages of adulthood.

This researcher's work revealed that some individuals saw themselves as both helpless and powerless in the world, others were engaged in a struggle for understanding, and still others showed how they were actively working to live through the pain caused by their grief. Many theorists, implicitly or explicitly, emphasize the importance of existential concerns within their own particular framework. Kast (1988) refers to the relationship to oneself and the world; Schneider (1981) emphasizes spiritual concerns; Worden (1991) refers to fundamental life values and Ellingson (1991) emphasizes problems of living. In these drawings, existential concerns were given visual expression. Existential philosophy, with its emphasis on the human being living in the world and the resulting anxieties resulting from these concerns, was seen by Ellingson as an appropriate frame from which to approach the study of grief (Landgarten & Lubbers, 1991). Based on the results of this study, this researcher would agree that the understanding of grief and how it is experienced would be helped by the application of existential concerns such as freedom, temporality and individuality. Drawings showed that they could be a viable tool to give visual evidence to these concerns. For example, freedom, evoking a sense of having choices, showed how it was being experienced by B. during her grief. In B.'s drawings, she presents herself as being entrapped, suggesting that she was

experiencing a loss of freedom and, thus, having few choices. In her drawings she visually made few choices - same color, same paper direction to draw her images, minimal movement on paper, and few images. L. showed a sense of having choices, thereby implying freedom to act in ways that were seen as being meaningful to her. She chose to construct her relationship with her father in a different way, choosing to struggle through her pain and grief in order to reach completion. We saw expressions of shock, fragmentation, grieving, recycling memories, transformation and unfinished business yet to be grieved in her drawing. Understanding that one individual saw herself as having choices and the freedom to act upon them, while another saw herself trapped by the circumstances of death and without choices, helps us to understand why one individual may be stuck while another has moved ahead. It may be that one individual does not see herself as having any control over her life, while the other individual perceives that control comes from her/himself. Therefore, researching grief through the use of drawings and viewed within an existential framework should help in understanding grief and how and why it is being experienced in a certain way by an individual. Knowing what an individual believes about life and his/her view towards living in his/her world can be significant factors affecting how that person experiences grief.

Conclusion

Drawings have shown that they can provide a view of the individual journey as each individual struggles and works through her/his grief. Sometimes, the individual was surprised to see the images

that emerged in response to a question. "To become aware of the visual, intuitive, image-making functions is not to let go of the verbal, rational functions, but to learn to operate more fully through both. The more we learn to use the wide variety of ingredients that make up the structure of personality, the more whole we will become" (McMurray, 1990, p. 81).

The death of someone we love is shocking and disruptive to our lives. Our lives go from order to chaos and disintegration, and the road back to a life that will be lived differently, yet hopefully with meaning and purpose is hard work. There will be more than one loss to grieve. Unresolved issues may reappear, emotional chaos will need to be lived through, old patterns of being and living in the world will be challenged, including certain beliefs and assumptions about life.

> Rollo May (1985) stated that "my firm belief is that one paints, as one writes, not out of a theory, but out of the vividness of an experience." The art process, as it stands by itself, is at every moment a relationship with the world and can describe human experience in the simultaneity of imagery, which would be difficult or impossible to describe in a linear, rational fashion. (Landgarten & Lubbers, 1991, p. 19)

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APPENDIX 1

Focal points as suggested by Gregg Furth used to walk through each drawing.

What is attention drawn to

What is central

What is unusual

What is barrier

What is missing

Proportion - size of objects and people

Shape distortion

Repeated objects or numbers

Shading

Edging

Encapsulation

Back of drawing

Underlining, line across top of page

Erasurers

Words in drawing

Transparency

Movement - trajectory

Abstract

Filled in vs. Empty

Trees and Age

Feeling conveyed by this picture

APPENDIX 2 - D.'s Text Accompanying Drawings

Text for Drawing 1 - Image of death at time of loss

Well, I don't look at death as final, and to me, death is another stage. I used yellow. Well, to me it's bright, sort of bright, something good. I think death is different when it's unexpected, you know a traffic accident. I don't know, this is a window. You know, this is her, when I was there in her room after she passed away. Although it looked like her, it was her but inside it wasn't - like she wasn't there anymore, so that's just her body. the colour is more like peace.

Text for Drawing 2 - feeling of loss at time

This one is hard, this is me a pillar (the large one). That's how I felt, I had to be the support for everybody there. This is Granny (small pillar) and my mom. She was looking for support from Gran. I was there beside, beside Gran to take over, to lean on.

Well, in my mind, she wasn't going to get the support from Gran because Gran wasn't there anymore. She was looking for something from Gran and Gran couldn't give it. So to me, the support she could get from Gran was much less than she expected.

(In reply to query regarding size of pillars in relation to mother)..Yeah, well Mom was pretty low at that time, she couldn't...she had no strength.To me black is a strong colour and I felt very strong and Granny - she's at peace. My mom was a wreck but I don't know why I chose that colour.

This (drawing 1) is softer. This (2) was much more harsh. It was a hard one. To me, this one was much more difficult to do.(After reviewing all of her drawings D. referred to this drawing again)...This picture makes me feel uncomfortable. It's very harsh and I don't like it very much...makes me feel afraid. It doesn't feel very good and I feel like redrawing it.

Text for Drawing 3 - Image of death at present time

Well, there are wilted flowers, an unhappy picture. While I was shading, I could see these little dots before I drew them. They're tears, that's why I put them there. I still have to say that although it's sad, it's not

the final stage. That's why I put the cloud in. It's the next stage. It represents the universe, eternity.

That's the root of life. Wilted flower always make me sad. If I lose a plant, you know the plant dies, it's really sad.

Text for Drawing 4 - feelling of loss at present time

I guess I'm thinking about plants today. The vase is still there. Her memories, there's a little bit of the plant there - the roots, I think that is what it's supposed to be. The other plants represent life, but she was a very big part of our lives. The different types of plants are the many different people.

I would be the one that is more defined, more shapely, not scattered (far right). I realized that I only had three plants and knew I had to have a fourth because I'm used to four in the family. The plants are Mom (top left). The leaves seem to be meshed and yet scattered; dad (second from bottom left); brother (bottom left) there are three strands, I don't know, maybe it represents the different stages of his life

Text for Drawing 5 - Image of death two years from now

There is a sense of freedom, a beginning of another stage. The birds represent freedom. They can go anywhere, like in the winter they go South and can stop wherever they want and leave whenever they want. The colour in the sky is bright - it's part of life and death.

The swing means something playful or playing - maybe part of the joys of life or part of the excitement, the unknown. I think this picture represents death as just another part of life. Life leading to another life. If there isn't something after life, that would be the ultimate disappointment.

Text for drawing 6 - feeling of loss two years from now

The fence is security, to keep life together. I was conscious of drawing 5 trees. This is my family. Granny is bare, no fruit, but the tree is not dead. I'm out here again (far right) - Wow! Like before! My granny was often my link to my family. I do know that Gran and I were often on the same side and Mom was always close by but not always with us.

APPENDIX 2.1 - Mrs. M.'s Text Accompanying Drawings

Text for drawing 1- image of death at time of loss

It was a hole, a black hole. I can't draw that! (In response to do a drawing)

The candle represents the light in my life that was put out by death. The light had covered a large area which touched a lot of people. It is no longer here. The lines on the candle show that it had been burning for a long time. The dark line is death putting out the light and a life.

Text for drawing 2 - feeling of loss at time of loss

My picture shows a closed door that will never open again. It is the end. I can't go through it. No one can. It makes me feel very sad and very lonely...I can't remember how I felt at the time. I'm sure I was in shock. I was numb. I remember driving back from the hospital and I was surprised that there were still cars on the street. They shouldn't have been there. The world should have come to an end!

Text for drawing 3- image of death at present

(In response to do a drawing)...I am having a great deal of trouble drawing a picture showing death. I feel as if it is a child-like thing, and for another, I think for me, I think my feelings are too deep to draw on a piece of paper.

The picture shows the road we travel (life) starting as a child, then a young person, joining with a partner and walking strongly along. Death sets up a wall and you are left alone. There is maybe something beyond the wall.

Text for drawing 4 - feeling of loss at present time

This picture is trying to show that I am very much alone. I am sort of lost in a forest. Sometimes I feel like a leaf in a windstorm...I don't know where I belong, and I bound around from one thing to another with very little purpose.

Text for drawing 5 - image of death two years from now

My drawing shows what I am hoping death will look like in the future. The track shows what we are travelling on now. We are heading towards death. The tunnel is death, but there is a light to lead us. It comes from a distance, but gets brighter as we get closer to death. And hopefully, I will be filled with a nice warm light

Text for drawing 6 -feeling of loss two years from now

My drawing shows a straight line with me at one end and, two years from now, me at the other end of the line just as sad. Not depressed, perhaps on a scale of one to ten I am about a six and I don't see me changing that much.

APPENDIX 2.2 - B.'s Text Accompanying Drawings

Text for drawing 1- image of death at time of loss

Well, you can see, it's my mother lying in her death bed. I see death as nothing - you just sleep - no dreams or anything. That's an eiderdown quilt on top of her. Everything just goes at death, at least that's what I heard - bowels and bladder. It makes me sick to imagine what it must have been like. Well, at least she's at peace from her suffering.

Text for drawing 2 - feeling of loss at time of death

There! I've been dropped from a mountain to a cave. Both figures are me. That's a hole I've crawled into. When Dave and I broke up, I felt like that too. Despair. There is nothing else I can say. It felt like a steep fall, I tell you - quite far up, quite far down!

Text for drawing 3 - image of death at present

I can't do these things! (Responding to request to do drawing).

Let's see, when I think of death right now I think of a person cremated. I'm going to draw an urn. I don't know what they look like because I never saw one. It looks like a cat without ears. I'm not very imaginative with this. It's totally Chinese to me to think of drawing something like death.

Do you want me to write that it's an urn - because you might not know what it is by just looking at it (laughs).

Text for drawing 4 - feeling of loss today

Well, I'm afraid we have the same little hole and me down in the bottom here. Well, maybe I should do it over and make it like I'm trying to climb out of it. I'm not doing too well.

Well, that's just me and I'm trying to struggle to get up and I'm sliding down all the time. I'm not getting anywhere. It feels very frustrating. It eats you up.

Text for drawing 5 - image of death 2 years from now

(In response to do a drawing)..Drawings!! You've got to be joking! Who thought this bullshit up?! I can't believe it...how do I know what it's going to be like then for me? I trust you didn't think up that. I think it's the most idiotic question I ever heard in my life! One pencil is good enough for me. It's going to look the same. How could anyone think of that?!

Well, it could be me lying on the anatomy lab, the slab, when I'm gone. It's not a bed this time. There you go, that's it! I'll write it for you - ANATOMY LAB. I arranged that one (donating body to medical school) thousand years ago because I thought that was most convenient. Nobody has to worry about getting me down into the ground and everything, and then I thought it was a good deed for the world - at least I did one. I see myself worrying about it (death) not for my own sake but for the family. I worry about how I'm going to go and how will it be looked after because my family is so far away. It's not for my sake but theirs. It's a big thing in my life these days. I worry myself sick to death about it. It's so stupid. (B. has been drinking hot water and lemon throughout this, stating "I think I have drunk about 16 gallons today...trying so hard to get things going...I'm very constipated.")

Text for drawing 6 - feeling of loss two years from now

(In response to do a drawing)...You're asking too much...I can't imagine how it will feel like, let alone draw it.

Well, I made my little hole and made myself almost come up to the top of it. That's the best thing I can do. I'm not very artistic, I'm not good at that. I just find it a real hard time. You'd think it was a mouse or something, but that's me.

The feeling is that I hopefully I can overcome my severe depression about the whole affair and look at it more positively than I can in theory ... that it was a good thing it happened because my mother was no unhappy. By that time I can have myself convinced so I can live a happier life.

APPENDIX 2.3 - M.'s Text Accompanying Drawings

Text for drawing 1 - image of death at time of loss

Well, this would be my image of that, you're supposed to go someplace. I guess...that there's another life after this one or something. Now I don't really know if I believe that. Well, it's the case you'd like to believe it anyway...brought up with Catholic belief and it's very convenient or can be at times.

They're (sister and niece - in middle of drawing) in another place and everybody else is left behind (catch in voice). Those (row of people bottom of page) are all the people left behind. The yellow is someplace it was happy. You'd like to believe that anyway...but it's hard.

(At end of drawing, M. questioned if drawing made sense and described what he was thinking.) After completing other drawings, M. referred to this drawing again stating that "it was not so final...more of separation."

Text for drawing 2 - feeling of loss at time of death

Basically...sort of sad. When I think of it, I think of their farm down there and that two people are missing. It's almost like it's not a family anymore. It's not a house there. I was gonna scratch it out and draw something else. I feel it most strongly when I'm down there. (The picture is) basically the way their farm is set up and that. There's a road there and a field and a garden. That's what I tend when I'm drawing, I can drift off. I wonder, am I ignoring loss or I just don't know how to put it on the paper?

That's (rain) sad, I guess. It's paradoxical 'cause rain is supposed to be a happy time on the farm, but it was sadness (silence).The dark clouds, that was anger.

Not really lonely or (voice wavers), I was thinking, how can you draw an empty house...like you're lonely...like you miss your sister...she's missed down there. You miss your niece. I didn't know what to draw. (M. stated lonesomeness is what he got in touch with while drawing)...Yea, yeah (voice wavers) that was what I couldn't put down. Like I felt more anger with this one then with the death (drawing 4A) one. Like shouldn't I be this mad on the other one? I don't know. It didn't really come to mind

while I was doing the other one, though. It did with this one though. (M. later stated this drawing was more personal; whereas drawing 4A was more abstract, "being abstract, you think more in abstract terms, happy ending type of thing").

Text for drawing 3 - image of death at present time

I wrote a bunch of words this time 'cause it helps. Final..the end.

This was out at the cemetery and there were lots of people there, of course. And like I said that's probably the most emotional time. It's really mixed up 'cause there's a lot of..like it's over and so you feel relieved and then you feel guilty because you feel relieved. And that's when most people tend, if they're gonna cry..that's when they really show their feelings.

This time I'm probably having more doubts than I had the last time in terms of afterlife. There is no really happy ending because well, what if there isn't someplace up there?

This is the actual cemetery here with the people. I'm not sure why I didn't finish it. There's a hall over here where we all went afterwards...to me anyway this is sort of like a final ending..and you're not really starting life over, but you're starting to try to get back to normal after this was over.

Those are the holes in the ground (2 black rectangles) and these are two caskets (white shapes in middle) and that's (left side of page) a field. It's a pretty long walk from here (cemetery) back over to the hall. You'd be surprised how much better you feel by the time you get back over there. By the time you walked to the cemetery you know the dread as you get closer and closer...maybe 'cause I think of it as being so final. The reverse is true when you walk back the other way. Like you feel...this is the end...finished physically...this is the end of the physical part of the grieving process or whatever. Very final. This is the part I usually try to get out of. Usually I don't go at all...'cause it seems so final...if you could skip that part. There's so much finality there. It's a painful memory. It's a sad memory now even. The sun (in the picture), it was a nice day that day.

Text for drawing 4 - feeling of loss at present time

How do you draw loss? Well, I was sort of thinking of this weekend, Thanksgiving weekend. This will be out at the farm, the kitchen table.

Everybody should be there.

Fear of forgetting (referring to his written words)...not so much what they look like, but who they were...I always have this slight fear. And I've been told that it never happens. Every once in a while you think what if you can't visualize what they look like, and I have fear of that, there's doubts there. Maybe somebody will forget what happened. The fear of losing the memories of them. Not forgetting would be fairly high on my list.

This is going to be the first big get together..at Mom and Dad's farm...that's why it'll trigger a lot more memories for us kids.

That would be Dad's place there (dark outline plate on right end of table)...don't know why it's darker... Mom is at the other end (left end with uncompleted plate). Empty spot is sister and niece. Missing them...would probably be the biggest feeling of loss. This (drawing) was harder to do...I guess 'cause that's what's actually going on now and the other is finished or in the past. Like emotionally I had a harder time doing this one. Find that if I look at it the sadder I get.

Text for drawing 5 - image of death two years from now

(In response to do drawing)...Out of my league, this drawing.

Can't see it (image) changing very much. It probably becomes a little bit more unrealistic... Kind of a yellow line, it's basically the same idea. People...they go someplace else when they die. I don't think it becomes any more acceptable or any easier to accept... It's (death) somethng that at different times you have different ideas about it.

The red arrows...when you die you're supposed to go to heaven, basically or some place where it's happy. In two years it probably won't seem as final because in two years it'll be a little less realistic, you'll have forgotten a little more of the pain. Maybe have more utopian attitude of death in the future until something happens again...that would bring you back to earth or reality. The brown lines, that would be earth, down here or whatever. To show a separation, to leave anyway.

Drawing things helps me think of more questions actually. I draw then I write questions down. Sort of makes you think a little bit more...as you draw you do think of more, of different things. It's just a matter of getting them down on the paper. Put down 'why would it change' just to start me

drawing. What would change, the time factor. You forget a lot...how bad it was. Then if it happens again, you go through it all again. Something that happens to someone else - doesn't seem to concern me that much (M.'s own death) for some reason. The finality is the big things...there's nothing else you can do sort-of-thing. Felt unrealistic while drawing this...not a very intense feeling...because there's nothing you can do about death. There's nothing you can change.

Text for drawing 6 - feeling of loss two years from now

Emptiness - sort of interest to see in two years how much it does diminish or like there will still be certain things that trigger it, I would imagine. That will be the hardest place for me (the house). At a family function there's everybody there (parent's farm) while as down there is's just sort of the house and us (M's family) and Joe and Michael. It (emptiness) will be a lot more noticeable. Two years from now...who will look after the garden or the flowers...that was specifically her (sister's) job. All of those things...how will it change in two years? I wonder if Joe will ever remarry? I sort of wondered about that when I was doing (drawing) that. When looking at this picture feel lonely, that it will always be so different down there without them.

APPENDIX 2.4 - L.'s Text Accompanying Drawings

Text for drawing 1 - image of death at time of loss

I guess the first thing that came to my mind was like these sharp edges...to me it's like the shock of it. It's so sharp-edged like when I heard that my father died, it was like a big shock. When my brother telephoned me, it was like a big blast, kind of like a pain that just grabs you. He was alive and well and all of a sudden he just died. This (referring to star in center), I don't know, I guess maybe within that shock is kind of the realization of a life force or whatever or something there. This may be a spiritual sense...that's what happens in life but being more overwhelmed by the shock.

There's a lot of intensity to that drawing...a grabbing sort of feeling, you can't do anything about it. It's like an overpowering kind of... like larger than life. It's like changing from one life space or energy or whatever to another...such a big break, so intense. There's no bringing that back... Things are never the same after something like that happens. The jarring is shocking, not being prepared. I didn't feel like I wanted to do a good drawing. It was like this is how I feel and I don't really care what it looks like...didn't want to make a nice picture that fit together.

It's (jagged edges) definitely much larger than the force in the centre. In comparison it looks really small.

Text for drawing 2 - feeling of loss at the time

I get this feeling of being really disjointed. It.s just kind of different feelings and mixture and not wanting it to look nice...The first feeling I got was a real sad feeling, really sad...kind of like the flower on there...this image of petals or teardrops, something dropping away. Like the flowers, kind of like life, it's vital and then these things are starting to fall off of it and all that goes with that. My dad was not sick, you know, he was still quite vital. It's kind of like petals falling off...something inside, doesn't look like it should even be dying.

This part here (sharp-edged motif top right) is kind of again the shock and anger..just being angry that that had happened even though you know you can't do anything about it. Then I was thinking of kind of an emptiness. This is almost like a road. I was thinking of an empty space

and I just drew these two lines and then it felt like the end of a road almost. So I put a wall design there. Then I was just thinking of a plain open circle, like nothing... I guess that was that kind of nothingness feeling, like in limbo. You're always sad, you're almost numb, you're almost like feeling a kind of emptiness. The persons gone - there's like an open space. Instead of being full, 'cause that person is not in it...then there's an empty space there.

Text for drawing 3 - image of death at present time

It's kind of the image that came to me, seeing the happy aspect of death as well as the sad. The tears that fall on, I don't know, death, from family members being a necessary part. The sadness being a part of it as well as the journey to another space. There is a different space almost kind of a thing that happens - death happens, there is a journey and there's sadness. Both are important, they're necessary. Not just black tears, but kind of like the process of life almost. Road is journey and this (rainbow like image) I guess the spirit world or yeah, the larger kind of universe, a spiritual universe. Yeah, I think that's what it is. It seemed important to remember all the colours of the rainbow, like it's complete, it's a part of life. There's kind of a completion to it...accepting that that's part of life, death is part of life, just the natural order of things and it's inevitable. It's natural that that happened. The other (drawing) wasn't peaceful like this...there's lots of curves. Exactly.

I don't know...when I do this I kind of figure out what colour comes...I guess the tears, I thought, well they're supposed to be orange tears. Like there's sadness but there's life in them...not just total despondency. A sadness but again a naturalness to it that in death you're sad and that's part of the process...after it rains, there's a rainbow kind of. There's a healing aspect to those tears instead of like anger tears or totally depressed tears. It was more like a healing kind of rain. That was the feeling of the tears when I was drawing them. It had to be orange tears, just like the last time when I drew the orange petals from a flower. The curves...they just seemed to be the way it needed to be done...have a more peaceful feeling to it...I definitely feel differently today that way. This road needed to be black 'cause it was like a path which could be difficult and the end would be complete.

Text for drawing 4 - feeling of loss today

I started drawing this empty space. I know I still feel that. I'm still feeling there's an empty space, that part there when someone dies.

There's nothing you can do. There's a real emptiness, missing something you can never replace kind of thing. But this time I kind of felt surrounded by images, memories and things...I've been doing a lot of recycling the memories, my childhood, connection with my father. I guess this time they felt like they kind of more surrounded the emptiness. Before the picture was kind of blunt, like it's just there and you can't do anything with it at this point. Here I found it was more surrounded by other things, the outside seems like it should be full of something. There's things there and memories and symbols. I started with the wall (image far left), we were talking about my dad building walls. The house (bottom right)...he used to always take us around and show us the houses he built. This one, I was trying to do a lightning bolt (yellow like zigzags). It's like my dad is kind of fiery...emotionally, when he was really mad or felt like hugging. This (two figures top left) was a hard one to do. Both him and my mom used to love dancing. When I was a little kid I remember him swinging me around...my legs would be flying through the air. I just love dancing...I got that from my dad. That's why I started crying when I was doing that picture here 'cause that was really emotional. This picture (two figures lower left) is his parenting role. He had this worst punishment...you had to sit in this chair. I just hated this chair. So that was kind of another aspect, parenting.

My dad used to have all these sayings like "all things in moderation"...which were kind of little truisms or like basic principles. (L. spent a lot of time here bringing out other memories about what she liked and didn't like about her dad as well as memories of her family and childhood).

Text for drawing 5 - image of death two years from now

I did two (drawings) but they both are pretty similar. I just couldn't draw right today, so I kept trying to redo it.. They're basically the same thing. What I was getting an image of was just this flash of light surrounded by almost a mist, like a haze almost. That's where the purple and the blue and the pink. I was trying to get like that kind of haze. The middle is sort like the energy. Death, you know, has that shift in energy, kind of like there's this great flash 'cause there's such an extreme shift from one energy state to another. I just basically just got the image and then I drew it and then figured out what it was. You know, when you have an image and you can't put it into words exactly. I've got this sense of around the outside a kind of hazy, misty..I guess it maybe the environment or whatever, that change is taking place and it's misty all around. It looks like kind of the universe...that the universe is out there but then this is really intense in the middle and the outside part's kind of hazy.

It (referring to a previous drawing in a classroom) was kind of like this image of near-death where you have..you're kind of going through something and there's that flashing light. This (drawing) has more of a friendly outside than the other (drawing). Maybe that's where my image was coming from. (In response to query whether this was like going through a tunnel)...Yeah, this one is more like a tunnel, too. At the end of the tunnel there's this bright light. I've read people's near-death experiences and maybe that's partially where it comes from, but also that the whole idea of the energy shifting..'cause it's so intense.

Text for drawing 6 - feeling of loss two years from now

Somewhat similar to the last one. Some of the images that came to mind that I had last time, like dancing with my dad, his walls and stonework, his houses and then I draw a family picture - 'cause that was always a really strong image in my household 'cause we always had meals together...(L. reminisces about scenarios that took place at the supper table)... If I think of my loss of my dad it reminds me of my loss of my family (5 sibs, 2 parents) and I think that's going to be an ongoing thing....so I think that's why this came out on this drawing.

The teardrops, like the sadness that's still connected with it and probably connected with the loss of my family because they're so far away and I miss having contact with them. (Referring to space between the two circles)...I put the yellow in because there's positive feelings about the memories as well as the sadness. As far as the space, I don't know...contains it in an area. Yeah, that was what I was gonna say, kind of a containment or container. I knew I wanted to draw the memories differently than the last time (drawing 5D). There's a different sense to them.... I didn't consciously know it, I knew there was a different feeling to it... I knew that the square was gone for sure (from 5D), but I didn't see it there or feel it there anymore. Yeah, that's pretty neat. I was thinking of the kind of positive aspects of the yellow just like the yellow in the death one...yellow is kind of intense, positive colour. This was good to do.

APPENDIX 3.0 - D.'s Interview (paraphrased)

Participant is a female, 30 years of age whose grandmother died February 8th, 1991 (8 months prior to interview) of stomach cancer.

D. had returned in December from a holiday vacation and found that some aunts were in town and thought that strange, as well as noticing that her mother appeared upset. The next day her mother told her that her grandmother had been diagnosed with stomach cancer. D. stated that her mother and she cried, but that when her aunts came over they talked about her holiday and "nothing in particular". When D. went to the hospital to visit her grandmother, she noted that she looked the same except for being weak. The rest of December D. would visit with her grandmother in the hospital but found it hard to talk to her because "I wanted to talk about what she was feeling but I didn't know how." After Christmas D.'s family decided to take her grandmother home - the grandmother wanted to go out to the acreage but the family brought her home to her apartment instead. The decision was based on the availability of getting homecare. D. spoke of how good her grandmother looked, "I even video taped her...she was good...she was tired but she was Granny, like she was just like she was supposed to be..." During the month of January, she got weaker and stated that the family took turns talking to her in her room. D. had some things she wanted to say, "...but we never talked about her actually dying, she always said she was going to get well...win a lottery and take us all on a cruise." The last few days the grandmother was in much pain and was on morphine.

In hindsight, D. stated that the previous summer her grandmother had lost some weight but looked good at the time as a result. However, in the next few months the grandmother did not seem well and wouldn't feel good after eating. D. stated that, "...Granny had had a feeling that somethng was seriously wrong."

Initially the family had pulled together when the grandmother's condition became known but within a relatively short time "things changed quite quickly...by Christmas my immediate family had pulled apart." D. stated that her mom put her whole focus on D.'s grandmother and "nothing else, absolutely nothing else..." Between the mother and her sisters, D. felt something was going on, "who could give the best care...cared the most...got attention from Granny, who was Gran telling that she

loved...and who wasn't being told." Because the apartment was small everyone seemed to be getting in eachother's way. There were further disagreements and D. states "...our family separated, it was destroyed." D. expressed much strong feelings regarding her mother, "I didn't even know Mom, she just wasn't the person I knew." According to D.s grandmother this was the person she knew as a child. The mother, as expressed by D. "had reverted back to her childhood, a spoiled brat always needing her way...obviously a child."

Other losses as experienced by D. were a grandmother; the "extensive loss and gain with Mom and Dad with their problems"; a relationship; and "I lost myself". D. described her relationship with her granny as being very close because they had shared a lot in ways of experience and feelings, "granny and I talked about...Mom and Dad...about the abuse I was going through with (relationship)." The hardest loss for D was the "feeling of loss of my family."

In discussing her emotional reactions to the death of her granny, D. remembered feeling angry that her granny had left all of them, and of "being left alone with the problems that were created through all of her sickness." An example of one of these prolems was D's mother leaving the dad. Again D. expressed, "I was angry that granny would leave, because over the last years she's been there for me to talk to about what was going on with Mom and Dad...because of her leaving this was all created, this was all happening again with Mom and Dad." D. expressed anger with God, "I didn't think at that time that there really was a God." Her belief has since returned. D. didn't express this anger but kept to herself and stayed alone a lot. She had remembered not crying at all. Not knowing what was going to happen to her grandmother after she died was D.'s biggest fear. This fear existed as a result of the time when her "faith wasn't there". D. also remembered "I wanted to keep Granny alive to keep Mom and Dad together...do remember feeling panicky...maybe that was fear." D.'s biggest guilt is over not having dinner with her granny after saying she wanted to start getting together more often, "...that was a big guilt...that was really big."

D. talked about having had a couple of visions where she saw someone she knew had died. She stated that she knows she was not asleep but awake. In each case the person simply told her that they were okay and wanted people close to them know they were okay or to be happy. Such an experience with her granny has not happened, though D. talked of having dreamt of her grandmother who died earlier.

As D. talked about her reactions to the death of her grandmother, she several times reverted back to viewing her reactions regarding a past, abusive relationship, "...I wasn't feeling well,...wasn't strong. My mind let me down...my mind snapped." When D. referred to reactions related to her granny's death, she spoke of not being able to sleep, being sick and not eating, "I was just numb,...in pain. I felt destroyed." She spoke of her family doctor putting her on prosac (a depression drug) and shortly thereafter seeing a psychologist. D. expressed some anger at the family doctor for putting her on the prosac or for the statement, "you've got to get yourself together because you have to be there for your Mom and Dad." When asked what was the most difficult for D. in dealing with during the grieving process, D. again referred back to her time of struggle with a past relationship. She described how difficult it was for her to grow up and become her own person. She viewed herself prior to that as a "little girl...I was still a child...a spoiled brat... like my mother." In relation to the death of her granny, D. viewed the most difficult aspect was "...getting in touch with my feelings and letting myself feel and just becoming me, an individual...who am I? That was a real struggle." D. expressed the unfairness that her granny couldn't be around to see the results, "...she would have really liked it..."

D. felt she had to support her mom during this time of loss, even though she really didn't want it or appear to need it. However, she saw her support of her dad as important, because he lost not only his mother-in-law but his wife as well. D. felt like she was being tugged during this time, "being torn apart." This was a situation she stated she had spent so many years of her life in and being thrown back into it was very hard. D. stated that during this time, however, she had resolved it was something that needed to be done but that it "was not going to be, as far as I was concerned, it was not going to be continuous." D. felt that, apart from her mom, that the whole family leaned on each other. Some friends were there for her and others that she had expected to be of support were not, and this made her feel "Angry, very, very angry...very alone..." D. spent some time relating how her granny's sister would read the bible to D.'s granny while she was sick, and that this gave her granny time to talk and remember stories with her sister. This was seen as being supportive to D. as well as was the help and support of the nurses from homecare. Being able to talk to friends and to share with them how her granny was doing was important to D.

The thing D. felt she needed most but didn't get was not having her mother's support, "I could have really used her support." D. stated how her mother couldn't even listen to D. talk about her taking part in this

interview saying, "Change the subject, I can't talk about it." D. was really angry with this attitude, and stated that later her mother apologised, which D. viewed as an improvement on her mom's part to recognize her feelings. When the mother wouldn't go to the graveyard, D was quite upset, "she didn't come and I needed her...I needed my mom." As a result of this D. feels she is less dependent, as this was the first crisis she "had to get through without my mom." D. felt that this did not change the relationship with her mom and that she and her mom "are still very close." After this statement, D. told about how her mom behaved when her granny was ill and spoke of being so angry one time at her mom that she actually hated her mom, "I hated her a lot." Talking the anger out to her dad and a friend "...felt great" and any guilt she felt over this feeling didn't stay very long. D. stated that "I don't know if all families go through that kind of thing...but I know that what we were dealing with was not just Granny's death, there was so many other things, so many other things."

Some good was seen as emerging from the death as D's mother and her mother's sister, who had not spoken to each other in 15 years, had begun resolving their differences. On the other hand one of D.'s uncles told her mom "that she's got something in her that makes people hate...causes people to hate."

D. expressed her feeling of having dealt with her granny's death, much of it before she actually did die. Feeling she said all she needed to say to her granny before she died has left D. with little sense of unfinished business. D. did go on to say that she had had an up and down week but didn't know what to attribute that to. She described having some dreams about her grandmother during this time and felt disturbed by them. D. spoke of also feeling anger "but misplaced anger...angry towards different things" during this same time. D. expressed some fear in having the ups and downs, wondering after feeling on "top of the world, my concern is am I getting up that and is it going to be a really fast fall...am I going on my way down again." D. suggested it might be attached to the loss of self but that she can work on it on her own.

The biggest personal strength of D's during this time was seen as her faith, "Yeah, I think that's a big one, without that I then think I would have been really bad...my control over my own feelings, my own destiny...how to let myself be." Two years of therapy was seen as helping too. D. felt that she is a stronger person than she thought she was and sees herself as having gone through a growth.

D. stated that her mom and she talked about the interview and that her

mom expressed concern that it might upset D. This gave an opportunity for D. and her mom to talk and D. felt that her mom felt better afterward, stating that her mom too was feeling down. "It's a time when, you know, the apple season...a time that Granny helped her..." For herself, D. stated she felt detached during the interview, "I don't know why. You know, maybe I haven't really dealt with it." D. ended the interview stating that something was bothering her but she wasn't sure if it was due to the sessions, but she didn't feel she needed further counselling. However, if she later felt a need, she would not hesitate to call the psychologist she has seen two years ago.

APPENDIX 3.1 - Mrs. M.'s Interview (Paraphrased)

Participant is a female, 70 years of age whose husband died 5 years prior to date of interview. The husband was found by the participant unconscious on the floor and he died in hospital a few hours later of cerebral haemorrhage.

Mrs. M's story:

Mrs. M's husband had attended a senior's exercise class and after it was over he came into the curling area to say hello to some old friends. Mrs. M stated, "That was the last time I heard his voice." When Mrs. M came home later that afternoon she found him unconscious on their bedroom floor and remembers saying "OH NO!" over and over again as she phoned 911. She then phoned her son and they followed the ambulance to the hospital. " In my heart I knew at that time that he was dying."

Once allowed to be with her husband, Mrs. M.. talked to him, "...told him where he was and things like that. A tear ran down his face and I knew he could hear me." Mrs. M. states that when she told a doctor this, he told her that her husband couldn't hear as a hearing test has been done. Mrs. M. still believes her husband heard her. Later, the family was told that Mrs. M's husband was dying and that the doctor said "We don't believe in tranquillisers, you have to get through your grief without help." Mrs. M. remembers thinking what a strange thing to have said to her. After her husband was moved to a private room, Mrs. M. and her son sat with Mr. M. for an hour before he died of a massive brain haemorrhage.

Mrs. M. stated that there had been no forewarning of his death, as the doctor had given a letter saying that Mr. M. was in good enough health to do the exercise program. However, later Mrs. M. spoke of the fact that Mr. M. had had an aneurysm in the aorta a few years prior to his death, and the autopsy showed he had two more ruptures after the first one.

"The whole family was devastated by the loss of someone who was as near to perfect as a person can come" was Mrs. M.'s description of how her family responded to Mr. M.'s death. Mrs. M. described the time since her husband's death as, "...five long years since that day." Mrs. M. stated that the individual lives of herself and the family "haven't changed too much" since Mr. M.'s death and that "we have gone on with what we were

doing before." However, Mrs. M.then proceeds to describe how very much her life had changed as a result of Mr. M's death, "...live by myself in my home, learned to say my instead of our...none of us will ever be the same again." As far as dealing with her own grief, Mrs. M. speaks of dealing with the loss mostly within herself as "I don't want to burden the rest of the family with my troubles."

When describing her marriage, Mrs. M describes it as "one of those one-in-a-thousand marriages...never lost the spark." She spoke of a pact she made during the war with God that if Mr. M. returned safely she would devote her life to her marriage. She spoke of the fun she and Mr. M. had in doing things together and describing that Mr. M. was an intellectual capable of great discussions and one who read to her quite often. As she reminisces of their married life, she started reflecting on some things she wished they had done, but then went back to stating that because he appeared quite content and happy, "I never pressed for my desires. As I perceived it, they were incidental in the scheme of things. So I was content and happy."

Mrs. M. described how two other losses in her life affected her - that of her father when she was 18 and of her sister "a few years ago". There are still feelings of guilt on Mrs. M.'s part that if only she done this or that she could have prevented her sister's suicide "14 years ago." As a result of her father's death, Mrs. M. stated that she had turned down a chance to go to university, thinking she should stay home with her mother. "I had done very well in school and so looked forward to continuing. When I look back at the situation, I don't know why I felt as I did, for I had two brothers and two sisters who could have helped."

When asked what had made her most angry at the time of the loss, Mrs. M. replied she wasn't angry at Mr. M. She followed this with an account of a time when coming home one night and being unable to find the keys she "swore at him loud and long for leaving me in this predicament." She followed this with "I just felt that I had lost half of myself." Regarding any fear at the time, Mrs. M. spoke of her fear of being alone - upset when she had to do business things by herself, afraid of going out socially by herself. "Being afraid of being alone. I just used to think 'I don't care, it doesn't matter if some nut attacks me, let it be'." Mrs. M. described her feelings of guilt in the beginning because she had talked her husband into doing the exercise program at the club. She stated that, talking to the doctors afterward and their explanation that anything, even a sneeze, could have brought on the rupture, helped to alleviate her feelings of guilt.

Mrs. M. lost about 15 to 20 pounds after the death of her husband and as well "suffered amnesia on three different occasions...and was also told I was depressed." The first bout of amnesia was when she was visiting B.C. with a couple who were relatives. After returning to the motel, the couple found Mrs. M. in the room saying "OH NO" over and over again (Mrs. M. described having had a strange odour about her that had been evident the night her husband died). She was taken to a hospital for a few hours till her memory returned. She stated feeling very weak for a few days and that she "had gone through the death scene all over again." Mrs. M. expressed that the car ride to B.C. was a terrible experience, as she rode in the back seat, "it was such a terrible feeling being back there by myself. I was so alone. Being alone hits so hard..." The second occurrence of amnesia took place when she visited her daughter back East. The church that day had played music that had been played at funerals and later that day several people had asked about her husband, not knowing he had died. She was told she had aged 20 years, became physically feeble and didn't know her husband had died. "This lasted a few hours." The third time it occurred when Mrs. M. was home by herself and ended up going to a relative down the street not knowing how she got there.

Mrs. M. spoke of her effort to get some help. "I saw a psychiatrist...he told me I was a strong person and would be O.K. ...I went to see a psychologist...she yawned constantly. I also went to grief sessions. They weren't very helpful." She was concerned that some people in this group had lost mates three years before. This did not seem very encouraging to Mrs. M., as she felt that demonstrated "pretty slow progress." She was also given anti-depression pills but discontinued them, not liking the side effects and stating "I don't think I was depressed, just very sad." The doctors had told Mrs. M. that she was not accepting the fact that her husband was gone - "all I know is I was so lonesome without him."

The most trouble Mrs. M. states having with her grieving was "coming to terms with the fact that I was a widow (a word I hate)." Mrs. M. speaks of her realization of how "very dependent" she was on her husband. "I realized too that I was afraid to be alone for any lengthy period of time. Also, I was a follower." Mrs. M. continued to repeat quite often how difficult it was to be alone and of her lonesomeness, "I guess being alone is the hardest thing to deal with."

In describing her support system Mrs. M. spoke of feeling she had to support her adult children, as they all loved Mr. M. so much and suffered. "I suppose it was good for me. I couldn't indulge in as much self pity as I

might have...although I don't know I felt that way at the time." She then lists her adult children as being her main support, as well as three friends. Mrs. M. stated staying with her daughter for weeks at a time and of her other daughter coming home as often as she could and of her son being very attentive and wonderful. She spoke of some people that she expected to be close but were not and of others completely dropping her. Mrs. M. stated that that she learned from the grief sessions this was not unusual "so I don't let it hurt too much." A little later on, Mrs. M. stated again being let down by some people who were supposed to be friends, "it was the not coming around that hurt some." Another upsetting occurrence to Mrs. M. was when someone in giving her advice the night of the funeral stated "Make sure you go for long walks, and don't start drinking." She also voiced her dislike of cliches such as "how lucky you are to have all those years together", or "Count your blessings you have such wonderful children". It meant nothing...I already knew all those things."

Mrs. M. talked of not allowing herself to think too much, of not having read letters people sent stating "I'm afraid if I let myself think too much I might go over the edge." She also refers to two weeks before her husband's death noticing that one of his eyelids didn't seem to be right and to be still bothered by that. The statement is made that Mrs. M. thinks she has "finally dealt fairly well" with her grief and that time is the best healer, "You finally learn to accept. Life will never be the same again..." She spoke again of having been afraid of being alone, of losing her mind, of going away by herself and having something happen to her while alone, but that it is all over now. She stated, though, that she still would like someone in her home to "talk to, share my meals with..."

Mrs. M. sees herself as being fairly practical and quite strong when she has to be, and sees these as being personal strengths that have helped her. Mrs. M. talked of having lived through a war while her husband was overseas and dealing with a new baby. Again she referred to being "fortunate enough to marry a man who was as close to being perfect as I think a person can be."

"I think I am a fairly strong person..can live alone...have grown in tolerance, accept others' feelings, count my blessings more, live each day." Mrs. M. allowed nonetheless that "...my life will never be the same again...sometimes I think I am just marking time. I have become half the person I was...this is a brand new chapter in the life I live...I lack purpose in my life."

The future, as seen by Mrs. M. "will change too much for me." She stated that "You never know what tomorrow might bring. I might meet a compatible person, ...win the 649...my children's problems will all be solved." Mrs. M. stated her positive thoughts kept things going and that she was "not carrying on just out of responsibility. Who knows what is just around the corner."

Part of Mrs. M.'s barrier to happiness was seen as her inability to drive a car and she stated it was difficult to arrange time with friends to go to the theatre and other places. Mrs. M. stated that she finds it hard to accept others' offer to drive and that catching the bus in the winter is difficult with icy streets and cabs too expensive. A condition called Familial Tremor, which has become worse since being alone, has made Mrs. M. "very self-conscious when around new people...and it robs me of my energy." However, Mrs. M. stated once again that "...the biggest barrier to my happiness is being lonesome...I don't know what to do about that."

Mrs. M. states now that "Yes, I am always open to getting help..." but that she did not wish to see a psychologist because of past experience. She ended with stating "I guess the groups they have for seniors might be the answer."

APPENDIX 3.2 - B.'s Interview (Paraphrased)

B. is a female, 55 years of age whose 82 year-old mother died January,1991 (9 months prior to interview). B. is now the only living member of her immediate family.

B's mother, who lived in Denmark, died alone (likely in her sleep). B's brother-in-law phoned on a Sunday afternoon from Denmark to inform her that he and his two children were at B's mother's apartment. He told B that her mother "had slept into her death". As B. and her aunt had spoken to B's mother the day before, B. felt that her mother had not been dead for very long before found by the brother-in-law. She had not been well for several years, and had seen many doctors and underwent many tests, but nothing ever was found to explain the abdominal symptoms that had caused her such discomfort. B. gave permission for an autopsy to be done but none was done and she regrets this, as it might have helped someone else. B. stated that her mother had sounded "pretty good" on the phone the day prior to her death and "so hopefully she went happily to bed, or as happy as she could be in those days...and she just never woke up."

Since B.'s mother had gone through so many tests prior to her death, B. thought "she was just fed up with the whole caboodle. I don't think she did, but you can never help thinking, if she didn't take too many of her sleeping pills but I can't imagine her doing that..." Later, B. stated "no way would she do something like that." B. stated that she had actually debated with herself whether to call her mother that Saturday but "somehow felt I wanted to talk to her...I think I would have been devastated if I had waited." B. had gone back to Denmark six months prior to her mother's death to be with he,r when she had been hospitalized and had tests done. The doctors has found nothing and B. stated her mother's life "wasn't so much fun since then."

Even though the mother had not been well for a several years, B. felt she had no forewarning of her mother' death, "I was really quite shocked...I mean I had thought a lot about it for the past many years...I certainly was very shocked, though, when I heard about it." However, B. stated her mother had things in order and had been preparing herself by making such comments to B. as "when I die, here are my things" or "I'm not feeling well and I'm concerned about who is going to clean up all this junk".

B. was unable to leave for Denmark untill three weeks after her mother's death; therefore, the family in Denmark organized everything. "There was no funeral but they took the body for cremation." The mother had left instructions what do, "she didn't want to be a bother." B.'s sister's daughter (the sister had died nine years prior) made arrangments "in a way that it was the least bother to anyone. She didn't want a funeral." B. stated there was no family gathering "beacause there is no family...just my brother-in-law and the two kids. That wouldn't be something we would do in Denmark. Well, maybe some little thing, but there was no funeral, no fuss." "There were no problems with the family and everything went very peacefully." When she did arrive in Denmark, B. was invited to friends and taken out for supper and felt very supported. She and her sister's children cleaned up the mother's apartment and saw the lawyer.

Prior to her mother's death, B.'s dad had died in 1986; her sister died four years prior to that of cancer; and an aunt she was close to had died two years prior to her mother's death. B. began to cry profusely as she spoke of the time of her father's death stating "I didn't go back when my Dad was sick....(mother) said not to come because Daddy will wonder why you are here" and I had to do what she said. Then when her father died B. enquired whether she should come home and her mother stated "...my friends will help with the practical stuff here and it will be much nicer if you come your usual time..and enjoy the visit." B. stated "I would have done whatever my mother wanted me to do, so in the end, I didn't go home and that's one thing I always regretted" (B. continued crying). "I should have dropped everything and gone home and been with her...like the support I needed and got...I should have been there for her...After she died, I thought it was too terrible that I never did that..." B. intended to talk to her mother about how she felt, but didn't think she ever did talk to her.

The relationship between B. and her mother during the last three years was described by B. as being "a very good relationship...chatted a lot on the phone. We were like friends." B. voiced regret that her mother was never healthy enough to visit her here in Canada. B. saw her sister's death as being the most prominent other than the death of her mother. When asked if there were any other losses that weren't dealt with B. said no, making no reference to a 10 year relationship with a male colleague which had broken up traumatically.

B. stated what made her most angry at the time of her mother's death was that her mother "had to go through so much...medical part of it...they put her through the same bloody tests, six million tests. Why, the hell couldn't they come up with something?! The last test she had two or three times

already...it made me so angry!! Some other idiotic doctor saw her and repeated the same thing...oooh!" Sometimes she got so angry that B. stated it would make her "totally ill". When asked how she dealt with this anger B. said "Nothing I could do with it There was no point doing anything about it...I howled." B. stated she talked a bit with her nephew about how she felt.

One of B.'s biggest fears was that she was the only one left as well as the fear that she might lose contact with all the people in Denmark like her cousins (B. began to cry here). At this point B. stated "Let's face it, the whole affair I was so selfish. God, how I am going to manage...I didn't know how I would take care of it...but the lawyer was so good and my mother was so organized...and the boys were good too." B.'s fear about going home went away when her girlfriend and brother-in-law, as well as at least six people, said she could always stay with them. The legal aspects that B. feared were not "so hard...I always think things are too hard at first but then I can get through them..a lifelong attitude."

The biggest guilt for B. centers around her dad - not returning to Denmark when he was sick or after he died. B. also expressed some guilt regarding her mother, stating "I could have been nicer...we never quarrelled but I could have been nicer; maybe not as sympathetic as possible." Regarding the guilt centered around her dad, B. stated she just sat down and cried and only once talked to a friend about it when "I was down in the dumps."

B. at first stated that she felt down but didn't feel her body had let her down since the death of her mother. However, as she continued talking, she was able to list several problems that had shown up since her mother's death, finishing with "I had a lot of things this year, that's for sure. I'm run down maybe that's why." At this point B. stated "I have been strongly considering seeing a psychologist."

"I think reproaching myself, that's the worst" was B.'s reply as to what she was having the most trouble with in her grieving. The guilt about her father B. stated as being the most difficult thing to deal with because of the death of her mother. The difficulty of being here in Canada and everyone else in Denmark was referred to. B. stated here "I don't think I was such a bad daughter...I would rate myself eight out of ten...don't know why I feel so guilty. I've always been pessimistic, hard on myself, negative."

B. did not feel she had to support anyone during this time, stating she felt people "were supportive to me." In Denmark B's biggest support were her

brother-in-law and his two children and here in Canada B. felt she had "lots of people, giving me lots of support. B. also identified a family physician as being "very sympathetic, she prescribed prozac for me." B. stated the concern people felt for her and how they "didn't want me to sit alone." As far as anything that people did that she found irritating, B. expressed her annoyance to those who suggested she should go home right away - "It was totally impractical for me to go home...I felt they should mind their own business..."

B. spoke of the possibility that people thought it was strange that she didn't go home for a funeral. B. explained that there was no funeral to go home to and that her mother "wanted to be buried like my father in a common grave where there is no upkeep...she was thinking of me." B. stated this is common in Denmark, "it makes sense and it means I don't have to worry about it from here." When the urn goes into the grave, no one is allowed to be there at the time, B. stated; so no one knows where a particular grave is located. B. felt her parents didn't want anyone to fuss and that these arrangements made a "lot of sense".

When asked if she had dealt with her grief, B. stated, "Well, obviously I've not finished dealing with it. I can't shake the feeling of being totally depressed, so I guess I haven't dealt with it properly." B. spoke of being even more depressed now than ever, and that she had trouble making decisions stating "Little undertakings are like mountains." B. described herself as feeling overwhelmed and wondered "...am I ever going to get out of the hole I'm in? I have to get myself out of this hole, so depressed, or I'm going to shoot myself. I mean that's basically it. I have to get out of it."

B. expressed feeling "very angry with the way the medical profession, most of them, dealt with my mother." Anger was also directed towards God, stating, "...if there is a God, I'm angry that He didn't look after her (mother) better. It's not very fair." B. also stated that she found it scary that she is the only one left, "I feel that's scary." Whenever B. felt she needed professional help before she would "give myself a deadline and if I didn't get over it by a certain time, I would go for help...this time it's gone on too long for comfort."

B. could not relate to the feelling that she had learned something or grown in some way as the result of her grieving over the death of her sister or father. When asked what personal strengths helped her during her grieving, B. stated "I don't think I'm coping well. I don't think I have any strength..." B. felt that what helped her get through her sister's death

was simply time, but that "this time I need more time - the survival instinct...and support from friends...I have a lot of that now..." B. went on to state that "I never was good in coping with disasters. I think it's because I'm lacking confidence...that's something not very good about me."

B. stated concern about when she died, feeling that it would be such a nuisance because she lives so far away and that someone (her niece or nephew) would have to come over and go through her personal things.B. felt it would be a "nightmare to clean up here...at my mother's she hardly had anything and everything she had was in order...it was easy."B. during the last part of the interview referred to all the water she had been drinking stating "I think I have drunk about 16 gallons today...trying so hard to get things going...I'm very constipated."

When asked if she saw anything positive about her own death, B. stated "Yes, peace and quiet and not having to worry a damn about anything anymore." B. stated she didn't believe in reincarnation, didn't know if she believed in heaven, though she tried to believe it when her dad died and the thought came that maybe her dad and her sister were together.

APPENDIX 3.3 M.'s Interview (Paraphrased)

Participant is male, 39 years of age, whose sister and niece, 5 years of age, died when their car was pushed on to a train track by a car behind them (7 months prior to interview). M's sister left behind a husband and one son, 8 years old.

When asked to tell what happened to his sister and niece M responded, "Oh..see I should have read that over again (referring to newspaper clipping). Yeah; it was...uh...she was killed uh...in a train..the train hit her car..that's what happened." M. stated that his niece was pronounced dead at the hospital and that his sister died about 24 hours later. M. told of being surprised how different family members reacted, "Like this person is handling it really well and this person is not having a good time." M.'s sister was kept on life-support by her husband so that any family member that wanted to see her could. M. chose not to see his sister and stated he never did ask how the decision was made to take his sister off the life-support system, "...I didn't feel comfortable asking...I would ask now."

There were nine children in M's family (including the sister who died). As a result of his sister's and niece's death, M. was most worried about his mom who had been "trying to keep really busy...don't know if that's a really good ideal...the more she does, the more Dad sits at home too." M's brothers and sisters said they were going to make time to go down to the farm and see their mom and dad more - M. stated several times the thought "I don't know how well that's been followed up or whether that's just wishful thinking or not."

M's previous experience with loss in the last five years was with the death of his grandfather, though he had inquired "do you consider marriage a loss...?" As M. talked about his grandfather's death he spoke of wanting to die like he did, "The weekend before, him and Grandma went dancing...Monday morning he had a massive heart attack." When asked if he wanted to go on a life support system the grandfather said no and "him and Grandma sat and talked...and he was gone... He was in control." M. felt his grandfather had a chance to say goodbyes whereas his sister didn't. M. indicated he saw his sister's death as more of a loss because his sister had done everything right (stopping for the train) and that was "making it harder to accept." M. figured one of the brothers would die first, stating "cause they do all these foolish things." That he

saw his sister as being "so prim and proper" made her death even "more unexpected." This was also the sister M. was closest to. He described how he would spend a couple of months on the farm with her every summer before he had his own kids. Other than his sister's and her daughter's death, M. stated the other most prominent loss in his life was his grandmother ten years ago, "All of a sudden, she just wasn't there. She was in her 70's. I guess it's to be expected, but I wasn't expecting it."

Regarding his emotional reactions, M. stated that his anger came from the senselessness of the deaths as "there seemed to be no reason for it to happen." His way of dealing with that anger was "mainly by keeping busy". His job of calling family members to let them know what had happened gave him somethng to do. However, M. stated that each call put him on a "roller coaster ride again" and that his job was made easier if a woman answered the phone, as they were easier to talk to and "they didn't seem to lose it as bad on the phone...a couple of the men lost it really bad and you're trying to keep yourself under control...or least I was anyway." Also going down to the farm and connecting with the family helped M. deal with his anger.

M.'s felt the most guilt over the fact that he knew 24 hours before everybody else did that his sister was probably going to die, because his mother told him when she called with the news. M. had decided to keep this to himself when he called the different family members because in his mind there was no hope yet he stated, "you do hope." When the phone call finally came that his sister had died M. felt "...a relief, yet at the same time it makes you feel guilty because you felt this relief all of a sudden." M. stated he dealt with his guilt the same way he dealt with his anger, by keeping busy. Talking a bit to his wife helped too. When asked what was his biggest fear or fears, M. stated "I don't like the word fears." For M. the biggest "worry" as a result of these deaths was for his sister's husband and son, wondering "Like even to this day how can they go on? What's this kid going to do? He's got no mom...he's lost his sister." Knowing that he himself "was having quite a hard time dealing with it", M. figured that a "mother was probably closer than a sister relation-wise and emotionally" and wondered how his sister's son would handle the deaths. These concerns were dealt with by talking together with the other brothers and sisters and with the sister's husband. M. stated that the only one he hadn't talked with was his sister's son, "I don't know whether to bring it...like I just don't know how to handle the situation." M. stated the first situation that came up after the deaths was his nephew's first communion which occurred on Mother's Day, stating, "That was a toughie."

One area where M. stated having trouble during his grieving was accepting it, "accepting it and the senselessness of it." The scene of what occurred to his sister and niece is played over again at times when he nears a train track. Going to the gravesite has also been difficult for M. "Last time I was down there, I didn't go out to the gravesite...was going to...just kept putting it off." M. questions his reasoning for going, "I don't know if I really want to or if I feel that you should do it. Whether it will make any difference." He states his concern that he might become upset again but finally states, "I think it will be very therapeutic actually...help me come to grips." M. described one of the best times for working with his grief occurred when he went down to the farm to see his sister's husband and son. One day everyone was out of the house so M. just walked around, reconnecting with his sister and memories, "Like everything in it (house) is as if she's still there...found that helped. I felt a lot better after that. Sit alone in the house, wander around, sit and think." M. stated remembering at the funeral thinking, "Geez, I wish everybody would go away, so I could just sit here and think."

That people deal with and react to grief in different ways was an awareness M. spoke of when he described his own tendency of not wanting to talk about the deaths and his feelings. M. stated his wife "sort of like...expected I should want to talk about it". Another example of responding differently related to M. wanting to let his brother-in-law take it easy for awhile whereas M's dad's idea was to keep his son-in-law busy by getting out the tractor and working. M. stated he didn't do too much crying, not because it bothered him but "I just sort of just wondered it it would help more. But if you keep really busy, you don't have time to cry." However, M. related an incident that occurred the day of the funeral inside the church. Rather than have M. sit in the front row of the church, M's dad looked at him and said, "No, we're not having him up here." That was, according to M. because "he knew that I would probably lose control...like how did he know that...but he was probably right...he knew." M. stated that having his son at the funeral also helped as he stated that he served as a distraction and "was my security blanket". The most difficult part to deal with as a result of these losses was of "them not being there when you go there...or have get-togethers. You miss them...there's that empty space there all the time."

Having been asked by his parents to call the different family members with the news of the accident was seen by M. as being helpful for him, of being a support and being "in control more". His biggest support was his wife. "You definitely have to have someone to talk to. I might not have talked enough - that's the way she feels...but when I wanted to, she was

there." M. spoke of how he saw his own son being a support just by being there and then spoke of his own concern of not being more of a support for his own dad. In making the funeral arrangements, attending to the needs of the son-in-law and grandson as well as such things as the seating arrangement at church, M. hadn't seen his dad as needing support, instead thinking, "that's your dad...he's the strong one. He'll look after things.". Only after the funeral when some of his dad's long-time friends showed up and his dad "finally had a chance to let himself go" did it dawn on M. how much his dad had been holding in and that he too probably could have used more support.. M. stated maybe he "should have said something to him" but stated that "to this day I have no idea what I'd say to my father...with Mom, okay, you could." People were fairly indifferent when M. went back to classes, most of them not saying anything to him.

M. questioned not viewing his sister or niece, wondering "does it make it more final if you view the body?" Again, M. spoke of not seeing his sister in the hospital on the life-support system, as well as not being involved in the funeral arrangements.

While M. kept busy in the beginning, he stated that he felt a need to have time to be by himself, yet at the same time knowing he didn't want to be alone. As the months have past, M. voiced his concern that the sisters and brothers commitment to do more things as a family and get together hadn't been followed through and felt let down by this, "I'm kinda...disappointed about that...I'm just as much to blame."

The main thing M. tended to think about was his concern regarding his brother-in-law and nephew, "...how are they dealing with it...how do you go on...how are they getting along..." M. spoke of the first time going down to the farm to see them and not wanting to go and then after being there of not wanting to leave. Part of not wanting to go was not wanting to face all the feelings that might come M. stated; as well as "cause if I was gonna lose control, that would be the person (brother-in-law) that would make me lose control. That was my fear, that it would be him...and he's got it rough enough already."

The most irritating thing that occurred during this time according to M. was some people's judgment or criticism of how others behaved in handling their grief. M. felt that these people should have been willing to understand.

The belief that there's another life after this one helped M. in the

beginning, but then later found himself questioning why he had this belief, "...it's very convenient...or can be convenient, belief at times...it'd be nice to think that death wasn't that final...that someplace it was happy."

M. felt he had dealt with his grieving "okay", believing that it may be something that is never done. M. questioned himself regarding grieving as he stated, "I thought about them last night...like is that actual grieving because you remember...or is that reminiscing...think they're really tied in together." The only feeling of anger M. still feels is over the "senselessness" of the deaths. His feelings of guilt related to his dad and feeling he could have supported him more had been partly resolved by sending thank-you cards to all of his dad's friends that had showed up at the funeral, "I specifically thanked them...that helped quite a bit I guess."

A big sense of relief came from M. after he left the cemetery the day of the funeral, "that's where I experienced the biggest swing in emotions...it's just a real turning point or dividing line to me anyway..it would be the finality of it...and at the same time your grieving becomes private again."

For support, M. initially found his religion comforting as it had him thinking "that this isn't quite the final end." However, M. again questioned whether the belief was there because it just made it easier for him to deal with the deaths, and in retrospect questioned his beliefs and why they existed. M. found his family to be a source of personal strength as well. The deaths also made him reconfirm the value of the family as a unit and that one of his fears as a result of these deaths is that something could happen to his children or that they could die before he died.

M. found it easier to "comfort other people than to have them comfort me." The whole experience was "very emotionally upsetting. You feel there's a loss that...it just can't be fixed.(silence) It's very final."

M. stated he had hesitated to bring up certain things during the interview "cause I was starting to get too emotional" and didn't want to lose control. M. wondered how his brothers had reacted during their time of grief stating, "that really interests me because of course I never saw any of them cry either...I'd like to see their reaction...we've never really talked." For himself, M. felt the need to play the big-brother role and be supportive and hold a little bit back of himself ; therefore, making it "harder to talk. As a result, M. stated he would like to discuss his experience of grieving with that of his family. M. finished stating that it was important that his wife understand how and why he reacts and reacted the way he did during this time.

APPENDIX 3.4 - L.'s Interview (paraphrased)

L. is a female, 37 years of age, whose father died October, 1990, (one year prior to interview) unexpectedly from a heart attack.

L. stated that her dad had been perceived as being in fairly good health when he fell over at his place of work and was rushed to a hospital, where he died. L.'s dad was diabetic and stated "that may have had something to do with it...but there wasn't any indication he was sick...so that was unexpected." Therefore, the family was in shock according to L.

As a result of the death, most of the family got together, and for L. who hadn't seen them for two years, this time "was kind of me getting to know my family again." Another result due to the dad's death is that the rest of the family "got together a lot more" afterwards, visiting back and forth. L. stated that during the two weeks she was with the family, she had an opportunity to see some of the dynamics that were occurring within the lives of her brothers and sisters and noted how one of her sisters in particular had changed over the years. Because there was tension between some of the family, L. stated that she and a younger sister "ended up being sort of the mediators there."

Other than her dad's death, L. perceived her biggest loss in the last five years was that of leaving both her work, which "was important to me", and the community setting where she had lived in order to attend graduate school. L. stated "what I was getting from that (work) and working with people...I don't get the same things in the university setting." However, L. perceived her "main, my really major losses" as having occurred in the past ten years with the "breakup of my marriage...the most traumatic thing that's happened for me in my whole life because...that was an abusive relationship."

L. described her relationship with her dad in the past three years as being "a long distance one" because of the distance in miles that separated them and seeing him every two years stating, "that was the really tough thing." L. stated that their relationship was "just at an equilibrium. Like pretty well balanced. Like pretty much accepting of each other." When she was younger, L. talked of how she used to "argue with him a lot" and how at age 15 she "just decided, well, this is who he is and I just started accepting him for that." Since L. had moved away, she had maintained contact with her dad "through the phone quite a bit". L. described, though,

her relationship with her mother as closer than with her dad. L. recalled that the last time she was back to see her dad, two years before he died, "we did get into a little bit of a disagreement. Reminded me of when I was a kid. Things quieted down after that and so...the past three years before he died would be...a long distance relationship...that's where I think that my feelings of loss come from is the fact that I'm just so far away."

In fact, L. stated that living so far away from home and that she "hadn't been there to spend time with him" was what made her most angry with the death of her dad. L. described feeling really sad about the distance and lack of time and feeling "really angry that I can't do anything about it" and stating that "I guess, I've been always angry or upset about the fact that I came here...and didn't realize that it was going to end up causing me to be far away from my family emotionally, not having a close relationship with my family, losing out on that." There was also anger felt by L. because she had to return to the university rather than stay longer with her family at the time of death, stating "I was really angry I couldn't spend more time with my family, so....a lot of the anger results...relates to distance and having moved to a different place...and not having enough time or money to get back and visit." L. handled this anger by talking to members of her family about what it was like for her to be at such a distance and what she was going through. The last time L. had been back at home before her dad died she realized how the family had "kinda felt like I had abandoned them in a way...I really didn't think of it that way...but I started looking at it from their perspective." Now it was important that they understood from her perspective. That her spouse didn't appreciate and understand what she was going through added to the anger; however, her children she felt "were there with me when I went (back home) so they kinda knew what I was going through."

L.'s biggest fear was "that my mother...that something would happen to her, she'd get sick, she would die, she'd give up, you know." This fear was intensified when L.'s mom gave her a ring that had belonged to her grandmother and had just prior to that reminded L. how both sets of grandparents had died soon after one of the partners died. L. wondered whether her mother might be giving up. Another fear for L. was "not getting enough time to spend with my family and my kids not getting to spend more time with my family before something else happened that I had no control over." L. felt with her children being such a distance from their grandparents that the inability to have an ongoing relationship was like a loss for her kids that she really regrets. When asked how she deal with this guilt, L. replied "I don't know if there's any way to deal with what I

can't control." Therefore, talking about the regrets had helped as well as keeping in contact with her family. However, attending university instead of working added to her "resentments" because she didn't have money to be phoning home and that got her "really angry."

L. and her mother have been psychically closer since the death of L's dad. L. explained this by telling how she or her mom will phone each other while one of them is thinking of the other. Having mental or psychic experiences has been a part of L's history relating to death -"Like there's been a history of like me showing up and then somebody dies or showing up just when somebody's died." One time L. told of hitch-hiking across the United States to get to the other side of the country, "it was like I thought that I had to just go home...I was wind-burned, (had) sun-poisoning and everything else..." My grandmother had just died and my family was worried how they were going to get a hold of me.

"Not being able to go back and visit, not being able to stay" were the things L. stated having the most trouble with in her grieving. There was difficulty in not living close to her family and not getting to see her dad, as well as the fact that "I don't get to really process that with my family...and the fact...I don't have the money or the option ...to just take off and just go do something with my family. I feel very stuck."

The most negative aspect L. learned about herself during this time was her tendency to "take things out on other people, especially with my spouse...I do that when I'm under stress and it really showed in this past year." L. stated she got really upset at not "being close to my family...they live so far away...not being super involved in any of the planning because I don't live around there. That being distant ...really got me upset...just to experience it again was really hard." Again, L. reflected on how she felt confronted with the fact "how I am so much not a part of the family." Another incident that upset L. was when she found that her aunt had died and no one had phoned her, "how dare she (mother) not phone me! You know, and I know I couldn't be there for the funeral but at least she should have phoned me and let me know."

During this time, L. felt she had to support her spouse because "he doesn't understand what the grieving process is" and that she had to explain herself to him by such statements as , "Well, right now I'm feeling really sad and that's why I'm getting angry at you." L. explained she didn't want to have to explain things to him but "wanted him to just figure it out...be okay with it and help me..." At the time of the funeral L. also felt she supported her children too, "it was good they came with me but in a

way if they hadn't....I would have been able to just feel the feelings I did...So I fell a little bit in the parent role." Supporting her mother was something L. felt she needed and wanted to do but felt she wasn't able to do "nearly enough" because of having to return back to university.

L. stated that her major supports were some of her sisters and her kids whereas she found it "hard to sit down and talk" with her brother, as his solution during this time "was to go and work on his house." Two of her brothers-in-law were also supports for her, each providing support in different ways. One was a support by talking to L. and confided how close he and L's dad were and shared that relationship with L., whereas the other brother-in-law was a support but "not in words." L. stated that while at the funeral home she "started crying and I was really upset...and in a lot of pain and he just took me and..hugged me...that's what I needed and that's what he did and he never said anything." He also helped L. come up with a treatment plan for her daughter regarding orthodontic treatment, "I was just really relieved...he went out of his way to do that." In earlier years, L. stated they hadn't always seen eye to eye on many things so this time helped to reduce the barrier that had existed between them. L. knew that she could have had more support by informing people she knew in two of the smaller communities she had once lived in. However, she did not do so because of the distance and time.

The most help was when people would "really listen to my feelings." Being told not to cry when she felt the need to cry was very frustrating to L, "...it still bugs me that somebody would dare tell me that I couldn't cry or I can't get mad." So "talking and sharing with people...and hugging...physical contact" were really helpful for L. The one thing L. felt she didn't get enough of was "time to spend with my family". L. felt most let down by her spouse "because I had higher expectations of him." L. didn't like it when people tried to force her to talk or would ask her questions in an unnatural situation, "like when there's a whole bunch of people around. I just hate that."

L. stated that she had worked "through a certain amount of the process" of her grief but that there were "still things there...and I think that revolves around the fact that I don't live near my family...It's been a main issue for years ...and so because I'm not around my family, like the process of going through memories, I've had to do a lot of it in my head as compared to doing it with my family or with memory objects." L. stated that the family was starting that "process together of going through pictures and reflecting on different times and reflecting on my dad" while she was down there and that she felt that they had continued with the process after

she had left. L. stated that, therefore, dealing with her grief would "take a longer period of time to do than it would have if I was living there." L. sees any unfinished business centering around the fact of "not having had the time to spend with him (dad)...and being away from my family..."

L. stated that some of the dreams she has had lately "have a lot more to do with my own identity...that I'm going through because I'm kind of going through another loss process having gone back to school...versus working...and how I'm actually gonna kind of get rebalanced."

L. described how a recent conference helped provide a symbol or image that "gave me contact with my dad." The speaker had been talking of Michelangelo and his involvement with stone. L.'s dad too worked with stone a lot and L. saw a connection between the emergence of a figure from stone and her work as a therapist and working with people and their emergence, "It's just kind of neat, like the way to kind of translate that activity to a different kind of activity but use the same kind of sense, seeing or vision..."

L. stated sometimes feeling resentment in not having time to do things for herself but views working with a therapist important at this time "not as much related to the death per se but it ties with the other losses..."

One of the results of her dad's death and all that came with it, L. stated that she realized "that I have to take care of myself and do the things I need to do that help me maintain balance." L. saw her ability to try and maintain balance in her life as a strength that helped her during her grief which involved self-reflection, "looking at things from a lot of perspectives..." as well as allowing herself to "be really sad". This strength L. saw coming from her ability to have a sense of herself and having a vision, "You know, that there is a purpose, there is meaning in life and a meaning for being there and each person has their own kind of purpose."

L. learned that she still does distance herself from her family, partly because "like I put myself in this role" and partly because of the distance from her family in miles and time.

As a result of the death of her dad, L. values her ability to have a spiritual connection with people and its importance because "once they die they're physically not available...there's no way I can do anything more with my father...so those memories are all the more important because that's all that I have left. L. felt it was important to connect with her feelings during

this time, to connect with all aspects of her grieving and not to "back off from it...because it's my connection with that person."

CONSENT FORM

I,_____, hereby give consent that my case study material including drawings, poetry, and dream transcripts, can be used, in whole or in part, for teaching, research, and publication purposes, by Frederic J. Boersma, Ph.D., University of Alberta, and/or his students provided that confidentiality is maintained. If at any time I should choose to opt out of this agreement, I retain the right to do so.

Name: _____

Witness: _____

Date: _____